

THE GREAT CARTOONS OF THE CENTURY

75¢

34465 IND

Liberty

Winter 1973

Then & Now

**32 WAYS
TO MAKE A
MILLION
DOLLARS**

**WIRETAPPING:
IS SOMEONE
LISTENING ON
YOUR PHONE?**

**BOBBY RIGGS
TELLS HIS
SIDE OF THE
TENNIS STORY**

**EMILY POST
ON HOUSE
PARTIES**

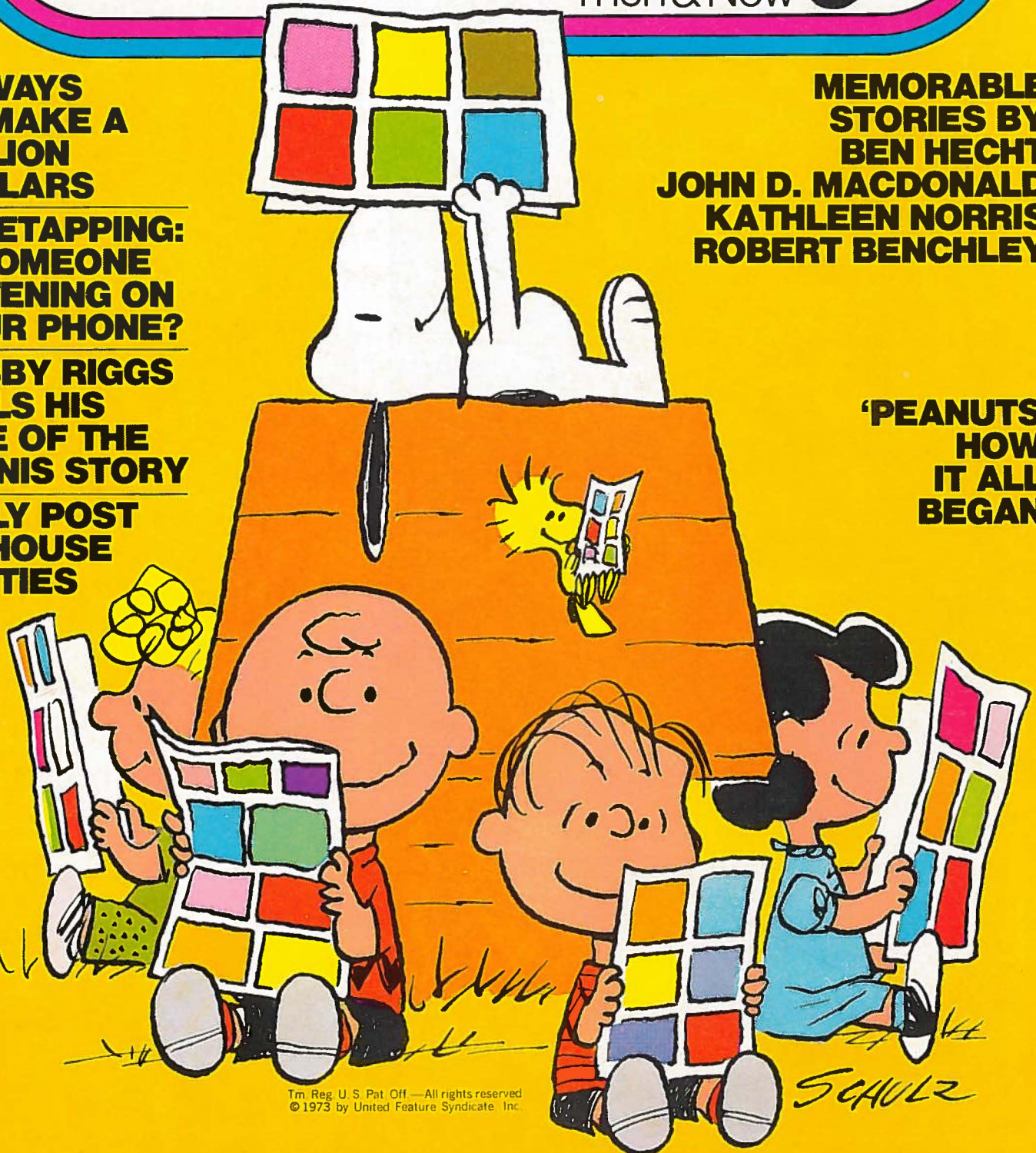
**MEMORABLE
STORIES BY
BEN HECHT**

JOHN D. MACDONALD

KATHLEEN NORRIS

ROBERT BENCHLEY

**'PEANUTS'—
HOW
IT ALL
BEGAN**



Tm. Reg. U. S. Pat. Off. — All rights reserved.
© 1973 by United Feature Syndicate, Inc.

COLLECTOR'S SERIES

(See Centerfold)

THE GREAT CARTOONISTS OF THE CENTURY

There are some things you just don't joke about, and one of them is humor. Look at the following pages and ask yourself if these aren't the most serious comment on the 20th century you've ever seen . . . but funny.

Many people don't take cartoons seriously, but we do. We see lurking behind those seemingly frivolous pen lines some of the heaviest observations of our age. We see a unique kind of art. A cartoonist must not only know how to draw, and draw well, he must know what's going on so thoroughly that he can distill it in a simple form that the reader can understand instantly. The trick is to make it look easy . . . like Jack Nicklaus' golf swing looks easy.

The comics are an American invention spawned 76 years ago in a circulation war between William Randolph Hearst and Joseph Pulitzer. Polls show today that 78% of the populace reads the comics. Blondie, the most widely circulated strip, appears in 1,653 papers in over 50 different countries and has had a readership of at least 125,000,000 people each and every day for the past 40 years. This undoubtedly makes Chic Young the best read "novelist" of all times.

The job of the cartoonist is to create friends for the reader so that he looks forward to the strip every day like a letter from home. These friends are so valuable to the public that Charles Schulz's "Peanuts" characters grossed over 150 million dollars in product sales last year. Good friends to have.

No one will deny that editorial cartoons have had a great influence on the American scene. They make politicians shiver and shake and are better read than the editorials on the page they were intended merely to decorate. Magazine cartoons are also the best-read part of their medium. Without them the *New Yorker* would be a sea of gray type over a sunken treasure of advertising. Cartoons make it float.

Liberty looked at our cartoonists of the past 76 years and judged them on three points: their influence on society (many of them embellished our language, our clothing styles, and our customs), their longevity (many creations outlasted their creators and are still going strong, others became a household word like "Rube Goldberg"), and their influence on their profession (one genius may launch a whole "school" of art and yet be so unique that none of his imitators ever rival him).

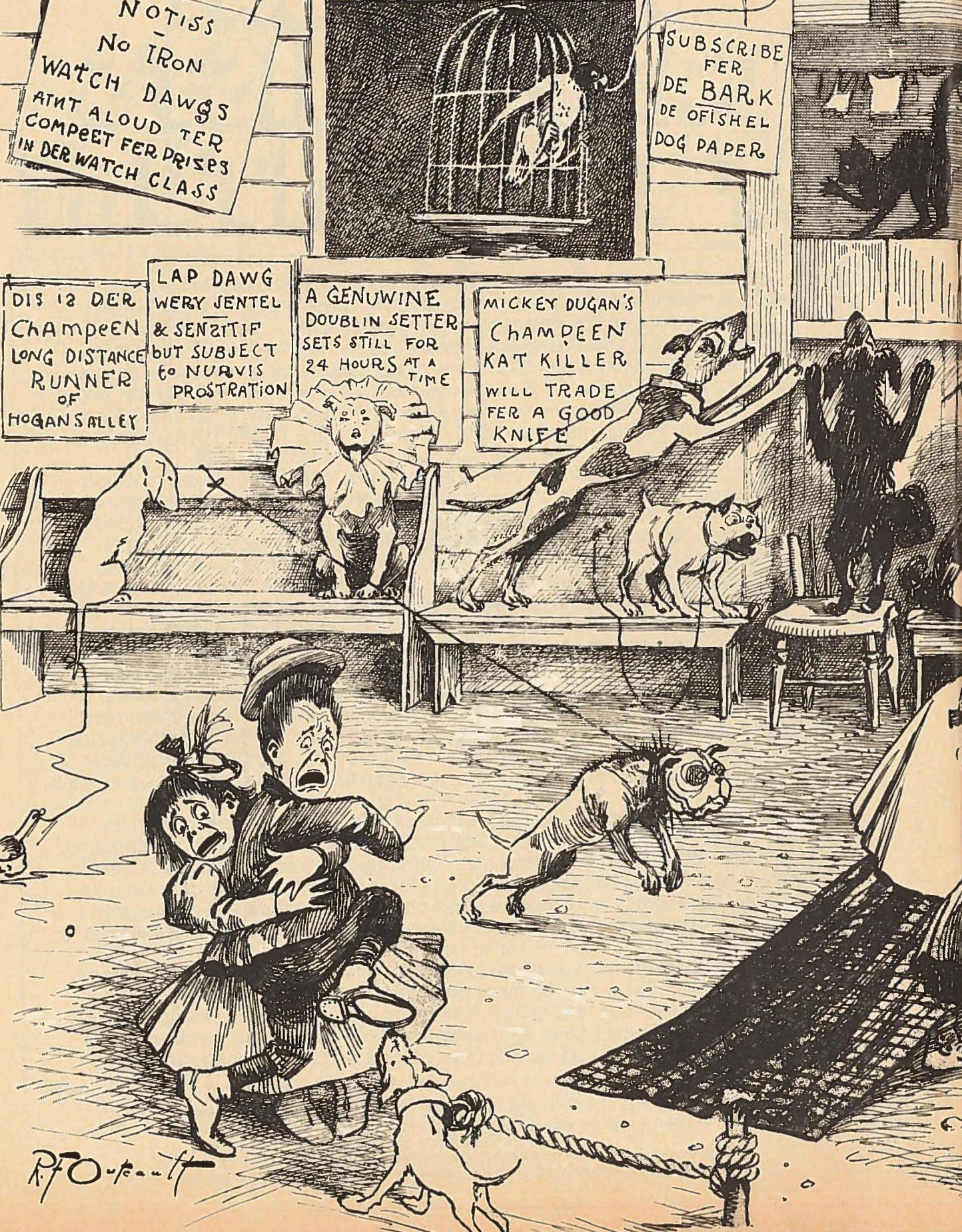
You may challenge our selections. We had a difficult time leaving out some of our favorites. There may be many great talents you think should be in here instead, and you're probably right. These are our forty favorites today and we want to get this to the printer right away before we change our minds again. In any case we hope you agree with most of them and enjoy our efforts. We did.

Liberty wishes to thank Richard Marschall, David Folkman, and The Museum of Cartoon Art, for generously contributing their time and effort in the making of "The Great Cartoonists of the Century."

We would also like to thank all the cartoonists, late cartoonist's families, and the syndicates represented, whose cooperation has been greatly appreciated.

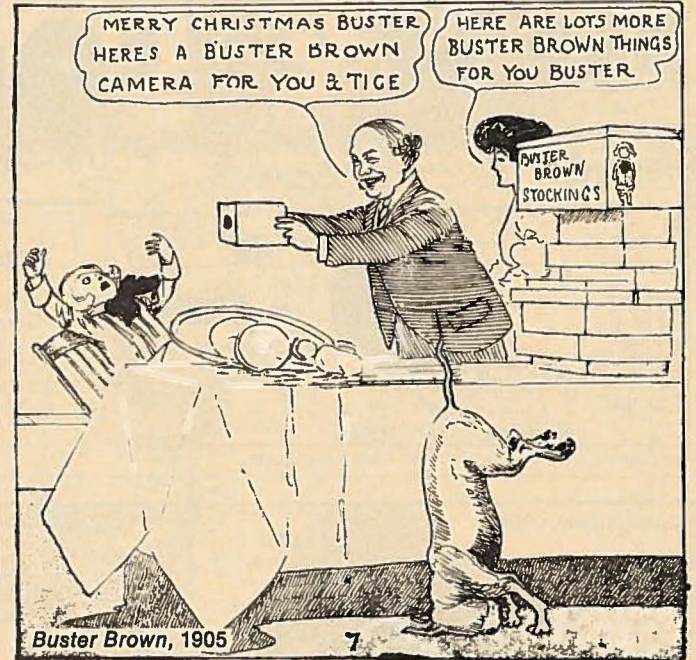
Section designed by David Folkman

SYNDICATED STRIPS AND PANELS



Richard Outcault

We fudged on the dates a little here because Outcault really began the "Yellow Kid" in 1895 and ended it in 1898. We wanted to include him, though, because he is credited with being the creator of the comic strip. The "Yellow Kid" began in the *New York World* as a device to test some new color presses. It proved to be a big circulation builder also, and Outcault was soon lured by William Randolph Hearst to be the star of his new eight-page color supplement in the *New York Journal*. The theme of Irish slum-life with little children fighting, smoking, and drinking alcohol bothered too many readers, so Outcault did a complete flip and created "Buster Brown" in 1902 for the *New York Herald*. The more genteel Buster delighted folks for 15 years and his name is still remembered—as a distinctive type of collar and a brand of shoes.



The Yellow Kid, February 16, 1896

The Captain and the Kids, 1942

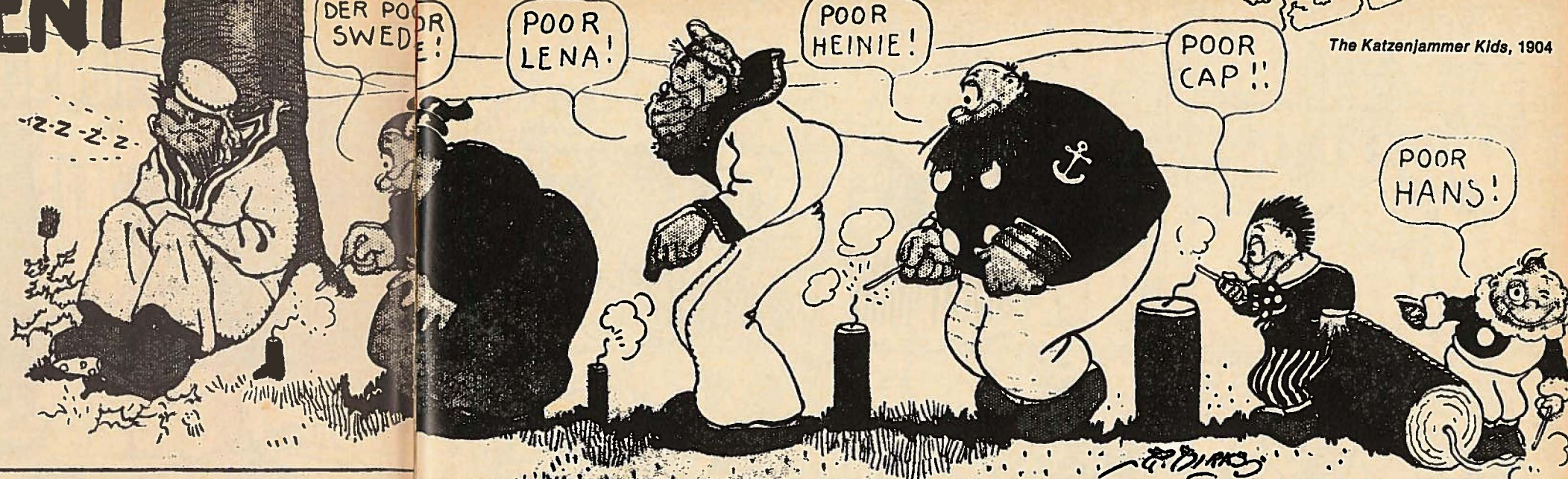


The Captain and The Kids • United Feature Syndicate

JOURNAL EXAMINER

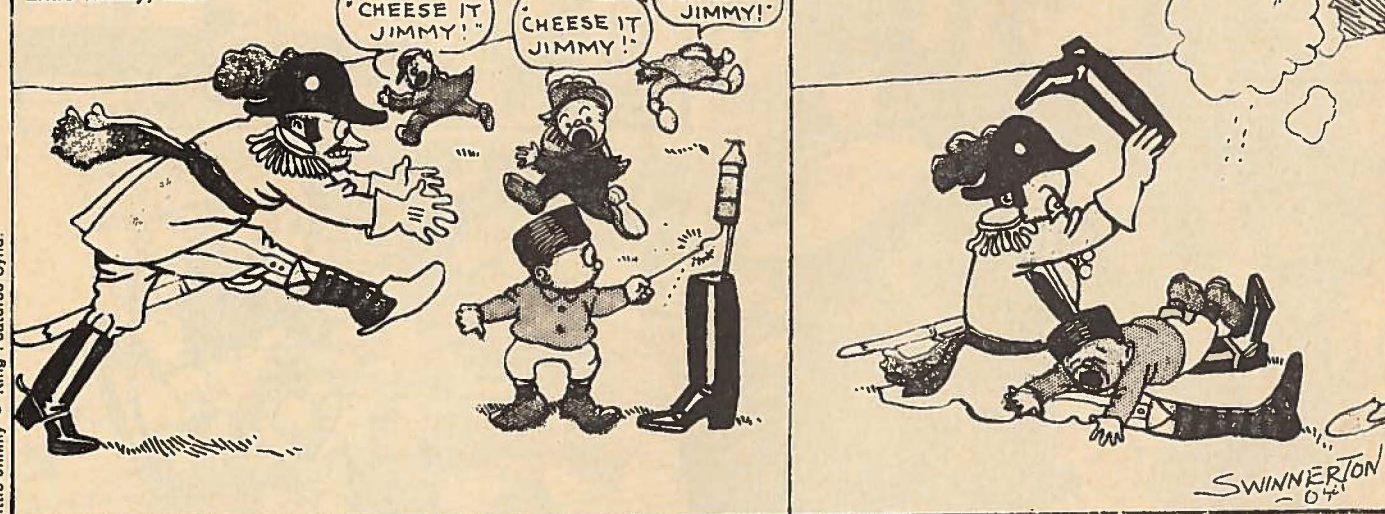
Rudolph Dirks

When Dirks was only 19 he created "The Katzenjammer Kids" for Hearst's New York Journal. It was 1897 and, although Outcault is known as the "father of the comics," Dirks actually put his drawings in boxes with talk balloons and drew the first real comic strip. Dirks left to do the strip for the World under the title of the "Captain and the Kids" in 1912. It is still running and drawn by Dirks' son John.



The Katzenjammer Kids, 1904

Little Jimmy, 1904



Little Jimmy • King Features Synd.

Jimmy Swinnerton

Swinnerton began by drawing a cute page of funny drawings for Hearst's San Francisco Examiner in 1892. In 1905 he was brought to the New York Journal to do "Little Jimmy," which ran for about 40 years until Swinnerton retired. He is still living and painting western scenes in oils in California—at the age of 98.



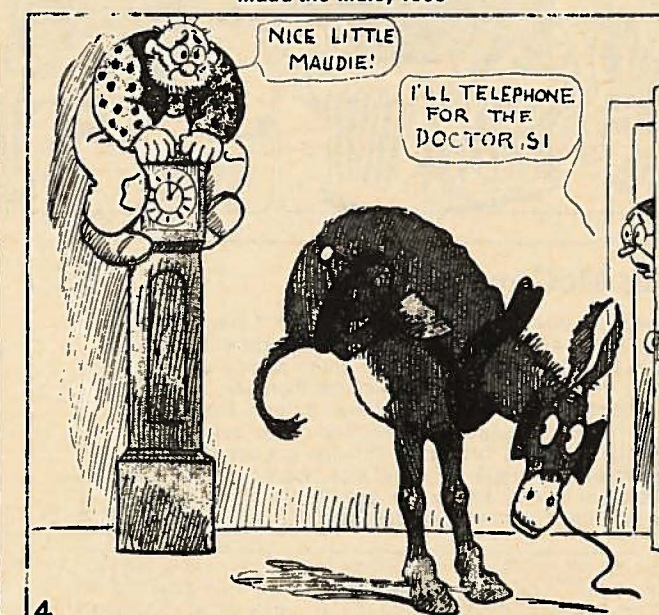
Little Jimmy, 1941

Happy Hooligan, 1901



Happy Hooligan • King Features Synd.

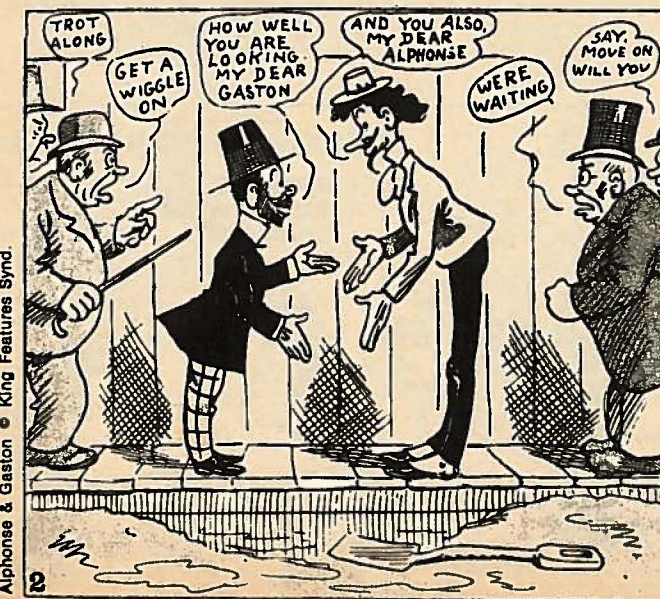
Maud the Mule, 1905



Maud • King Features Synd

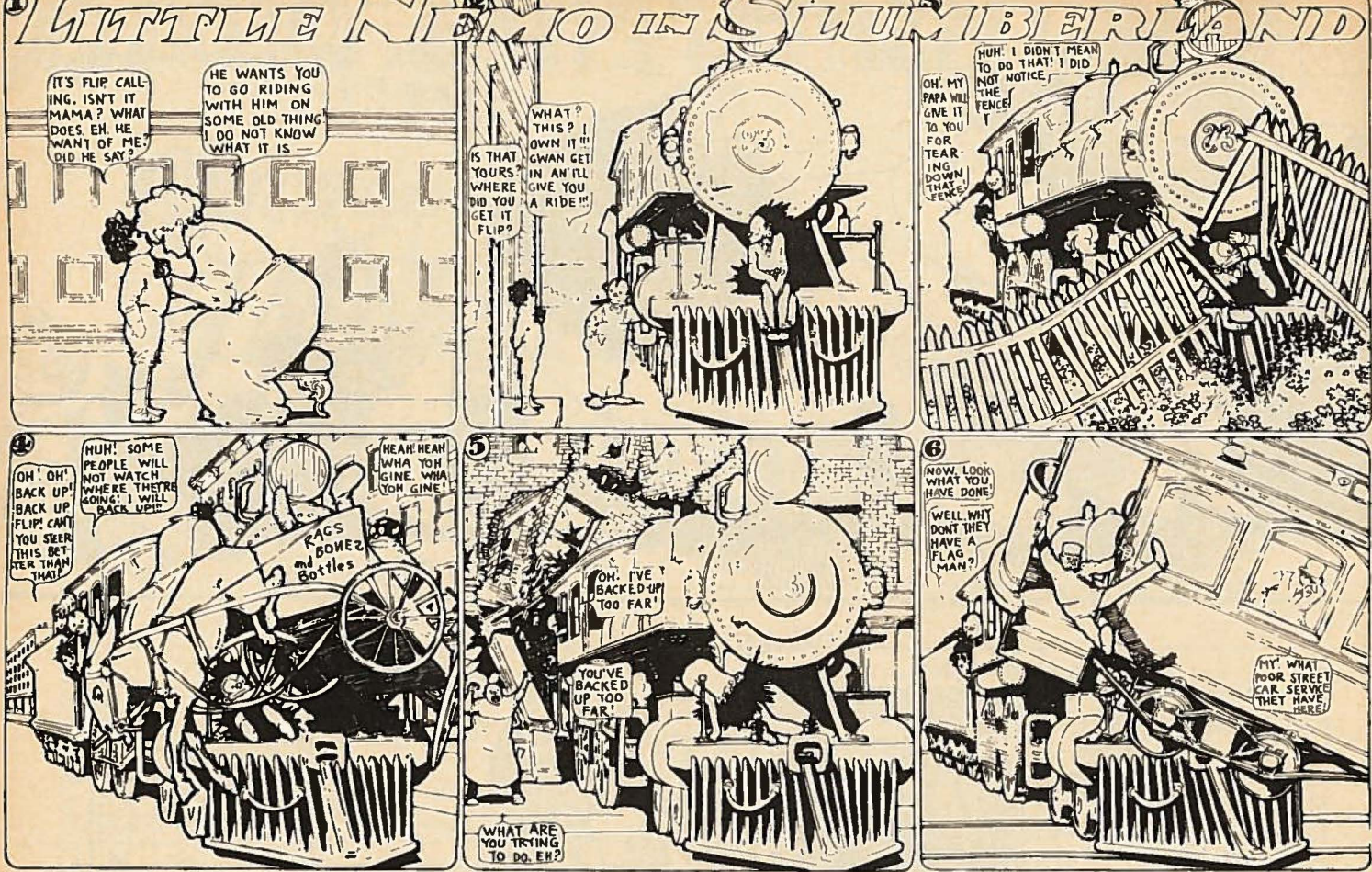
Frederic Burr Opper

One of the most prolific cartoonists America ever produced was this man who simply signed his name, F. Oppor. His most famous strip was "Happy Hooligan," begun for Hearst in 1900 and maintaining its popularity for 30 years until his retirement. He created hundreds of cartoon features, among which were the notable "Alphonse and Gaston," "Her Name Was Maud," and "Our Antedeluvian Ancestors." He also illustrated books by Mark Twain, Bill Nye, and Peter Finley Dunne, and he did three political cartoons a week for the New York American. His political cartoons brought him as much fame as his comics and his "trust busting" attacks during the Roosevelt-McKinley era had a significant effect on the country. Many of his cartoons are as funny today as when they were first printed and "Alphonse and Gaston" has entered into our vocabulary as the way to describe over-politeness. His eyesight failed or he might have continued his tremendous output. He died in 1937 in New Rochelle at the age of 82.



Alphonse & Gaston • King Features Synd.

Alphonse and Gaston, 1901



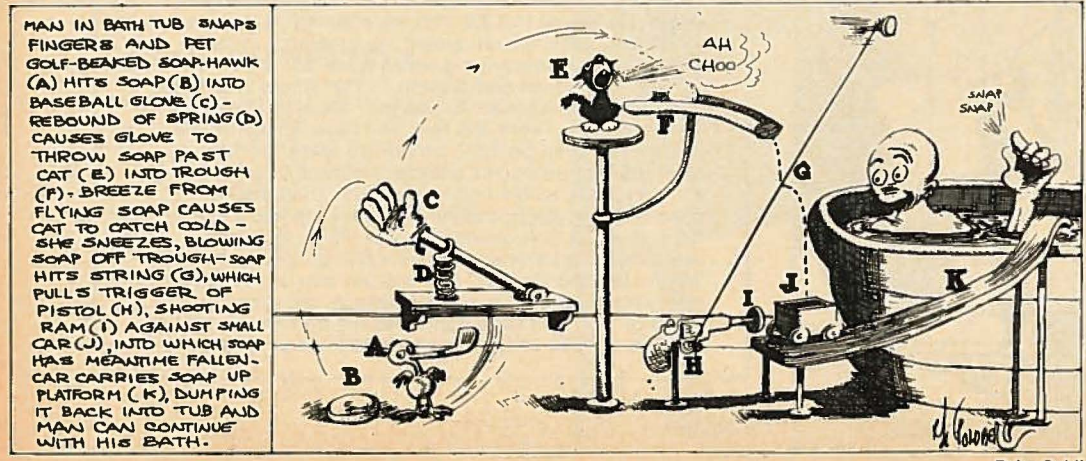
Winsor McCay

Perhaps the most elaborate of all comics was "Little Nemo." Winsor McCay loved architecture and he could draw like blazes. A typical Sunday page might show the entire skyline of New York City or the cloud castle of a nocturnal monarch, all in flawless perspective. As McCay led Nemo through his dream adventures he let his imagination soar and create some of the most fantastic creatures to ever run through our comic pages. Nemo appeared from 1905-1911 and was revived from 1924-1927, and again in 1947 briefly. He also did the first successful animated cartoon "Gertie the Dinosaur" in 1913.

Rube Goldberg

Another very prolific man was Rube Goldberg. He began as a sports cartoonist, created panel cartoons such as the foolish inventions, "Foolish Questions," "Ike and Mike, They Look Alike," comic strips such as "Boob McNutt" and "Lala Palooza," political cartoons for which he won the Pulitzer Prize, books with titles such as "How to Get The Cotton Out of An Aspirin Bottle," and humorous sculpture. Along with all this output he was also a famous personality appearing at banquets as an after-dinner speaker, and he was a founder and honorary president of the National Cartoonists Society. His terms have become part of our language: Webster's dictionary defines a "rube goldberg" as "accomplishing by extremely complex roundabout means what actually or seemingly could be done simply."

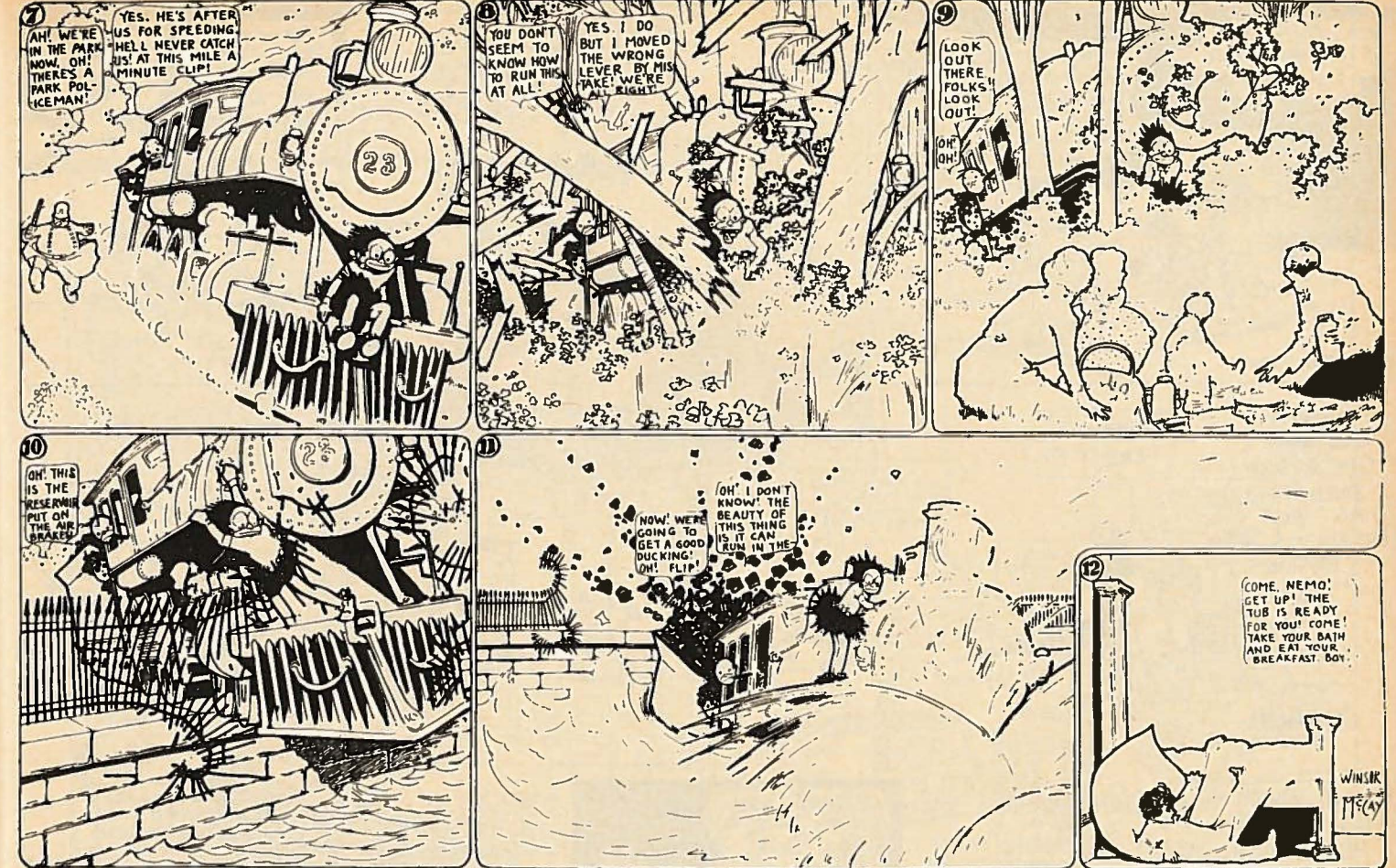
The Inventions of Professor Lucifer G. Butts, 1909



FOOLISH QUESTIONS - NO. 78,495



Rube Goldberg cartoons by permission of Mrs. Irma Goldberg



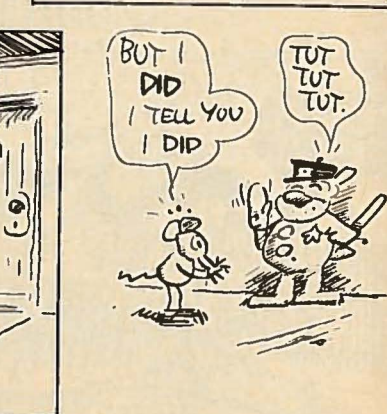
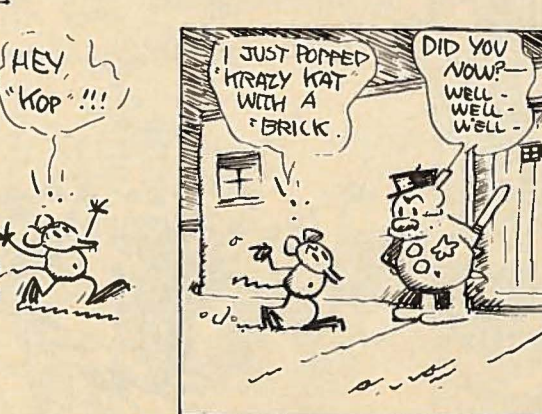
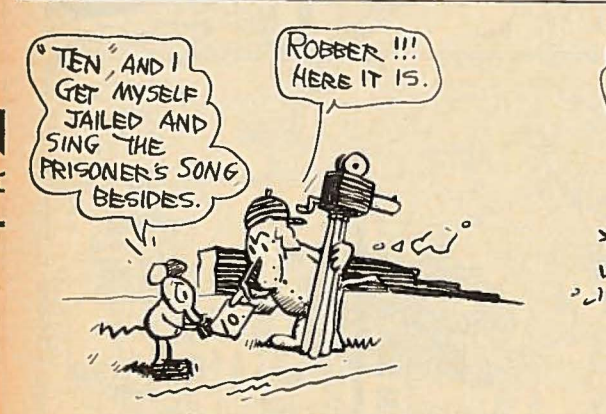
When a Feller Needs A Friend, 1920

Clare Briggs

There were a number of cartoonists in the first quarter of the century who drew in a similar style, T. E. Powers, Tad, H. T. Webster to name a few. But in our opinion Briggs was the best. His people were instantly recognizable and his themes struck home with every reader. He drew emotions. His panels appeared under different titles each day and the recurring titles have become part of the vernacular: "When a Feller Needs a Friend," "The Days of Real Sport," "That Guiltiest Feeling," "Ain't it a Grand and Glorious Feeling?" He also drew a strip on Sunday which is remembered as the classic representation of true married life, "Mr. and Mrs." It ran on the front page of the New York Herald Tribune until his death in 1929 and was carried on by others for years afterwards.



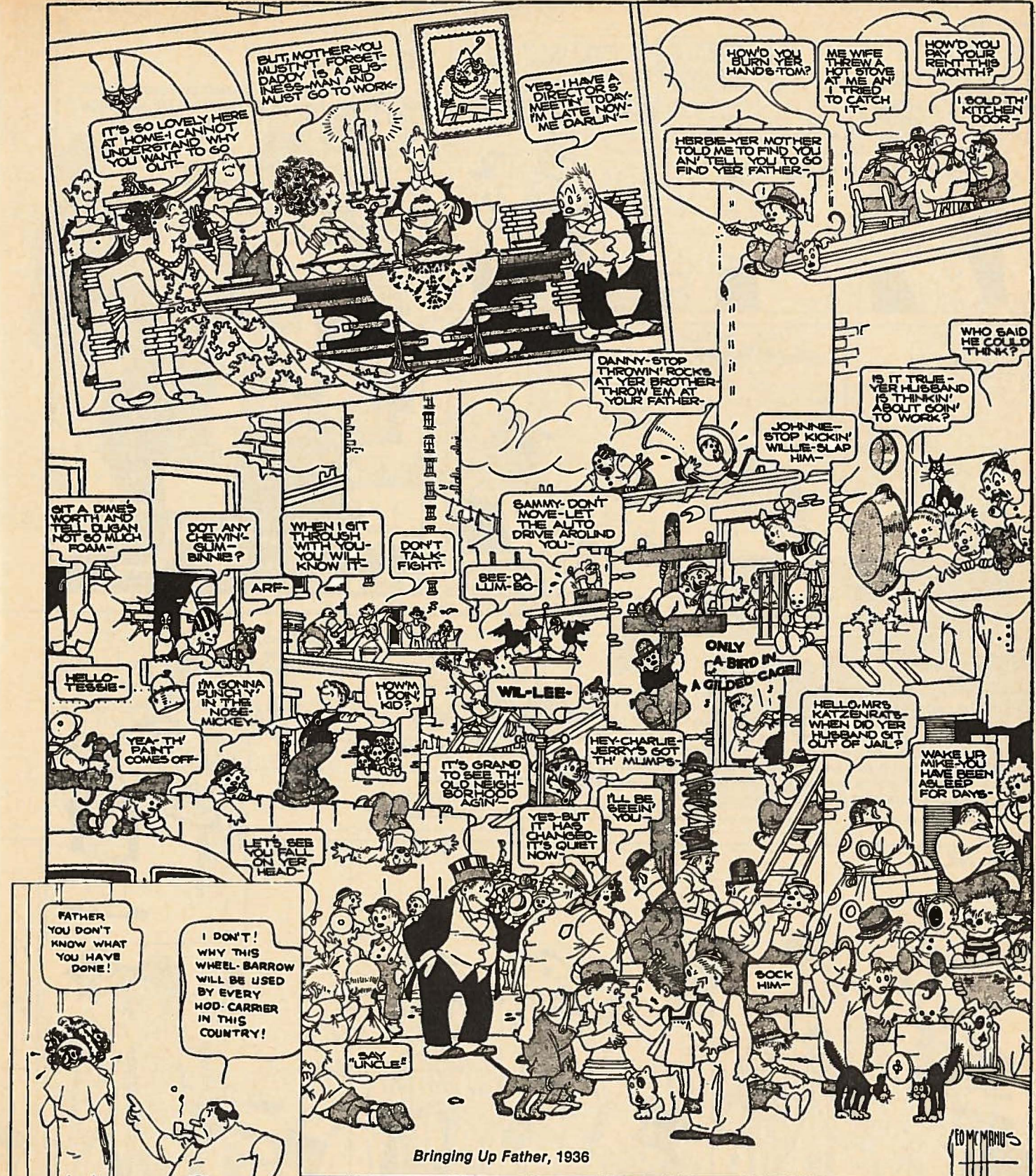
Danny Dreamer, 1908



Ignatz Mouse and Krazy Kat, circa 1910

George Herriman

Although "Krazy Kat" was never a financial success, it has been adopted by the intellectuals as a poetic work of art. Herriman created a world all his own, the trees and landscapes resembling nowhere but Herrimanland, his dialogue poetic but often indecipherable to anyone but a Herrimanphyle. Krazy was born in 1910 and ran till Herriman's death in 1944. The subject of many books, articles, and stage plays, Krazy memorabilia is still collected avidly by Herrimanphyles.



Bringing Up Father, 1936

George McManus

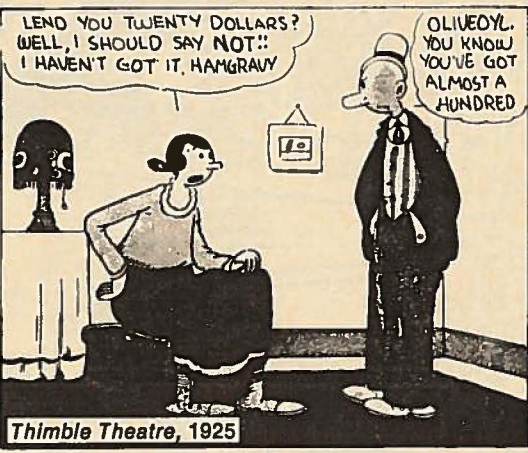
McManus carried on the love of architecture, inspired by McCay. His homes and buildings were beautifully drawn and meticulously executed. "Bringing up Father" (often referred to as "Maggie and Jiggs") begun in 1912 and is still going today, having survived several different artists. The theme of the *nouveau riche* Irish immigrant with a socially ambitious wife may not be apt in today's society but the humor is still hilarious.

Bringing Up Father, first appearance, January 13, 1912



E. C. Segar

The man who made spinach palatable to kids and added "Jeep" and "Goon" to our language only drew Popeye for 19 years. In that short time "Thimble Theater" became the most popular strip in America and the figure of Popeye was seen on over 600 different products, from lunch boxes to tooth brushes. From 1938 to the present, the strip has been drawn by half a dozen different artists and is still one of the hottest commercial properties around, proving once again that ink is more durable than blood.



Frank King

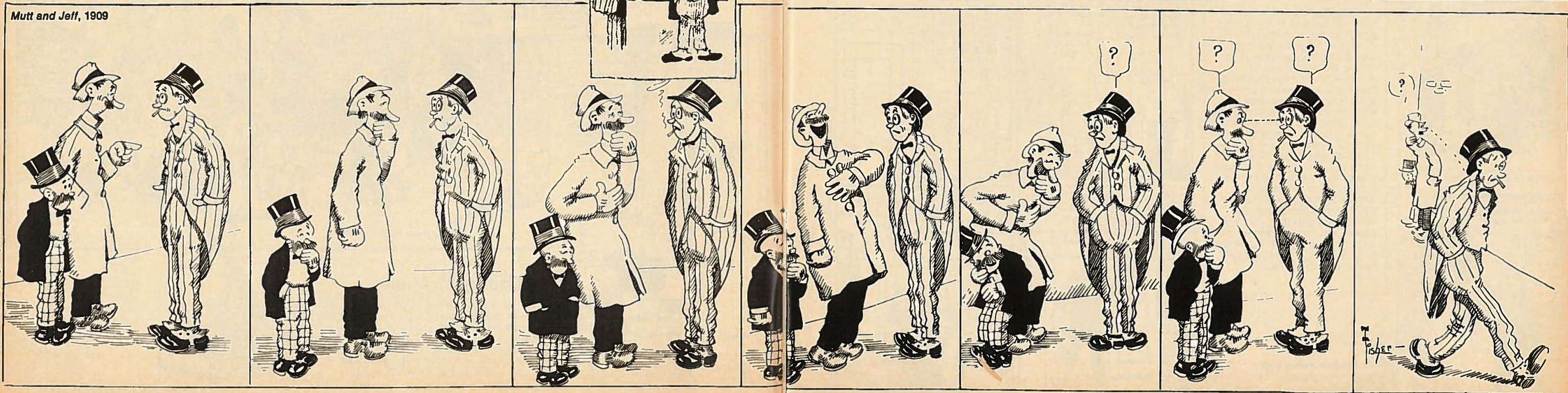
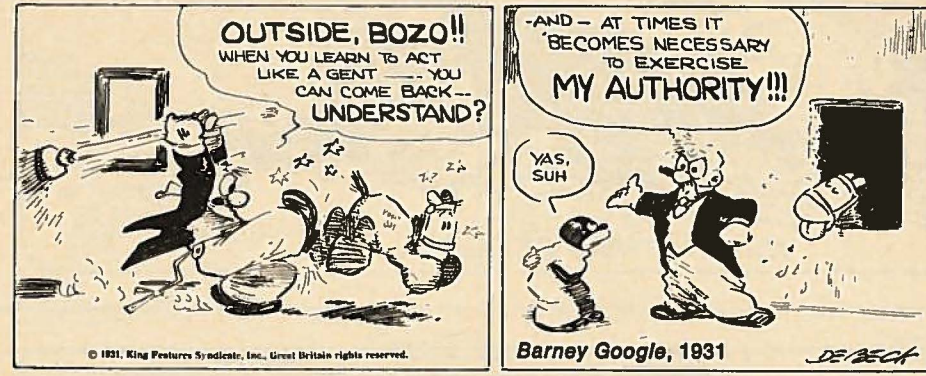
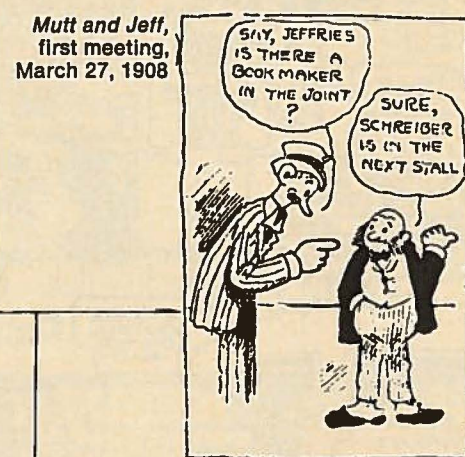
The unique contribution to American comics of "Gasoline Alley" is that the characters grow up. Created as a one-panel cartoon in 1919, it became a strip after the arrival of Skeeze. Skeeze is shown here as a baby in the arms of Uncle Walt in 1921 and as a married man with a baby of his own in 1945. King's artwork was widely admired, but it was his mid-America storyline that captured the heart of the nation. King died in 1969 but his "children" grow on forever.

Billy DeBeck

This strip has had two lives. DeBeck began it in 1919 as a race track strip. "Barney Google" and his horse "Sparkplug" became so popular that over a million dollars' worth of toys and products were produced, three musical shows toured the country, and a million copies of his song were sold. Then the popularity dwindled. "Snuffy Smith" was introduced and off it went again, under Fred Lasswell's pen.

Bud Fisher

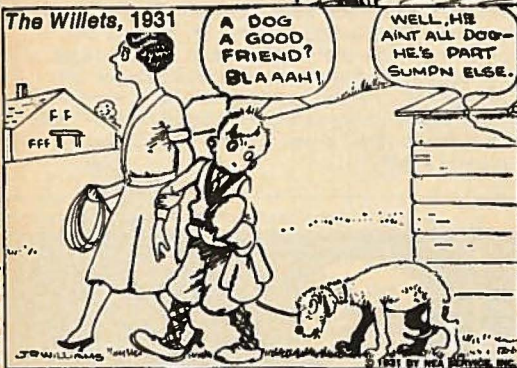
Turbulence marked the career of Harry Conway Fisher. Great financial success was followed by periods of disfavor, legal battles against imitators, legal battles against syndicates for ownership of the strip, domestic battles and personal battles, but in spite of everything "Mutt and Jeff" survived as an American classic. It employs all the comic cliches of burlesque and cartooning to the point that it is a satire upon itself. Fisher created the strip in 1907 and it was an immediate hit and still is, having been produced since 1932 by Al Smith, Fisher's assistant. To still be topping readership polls after 66 years shows a definite durability.



J. R. Williams

A machine shop was the setting for the first drawings J. R. Williams did for N.E.A. Service in 1922. He continued doing the foibles of the shop but enlarged his scope to include cowboys, kids, and family life with a realism that is pure America and timeless. "Out Our Way" was a favorite for 35 years, running in over 700 papers. Some of his recurrent titles for his daily panels are still heard: "Why Mothers Get Gray," "Heroes Are Made . . . Not Born," and "Born Thirty Years Too Soon."

The Willets, 1931



© 1937 BY NEA SERVICE, INC.
T.M. REG. U. S. PAT. OFF.



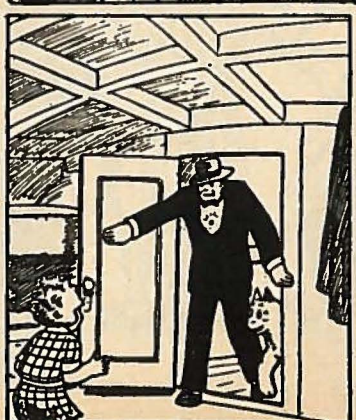
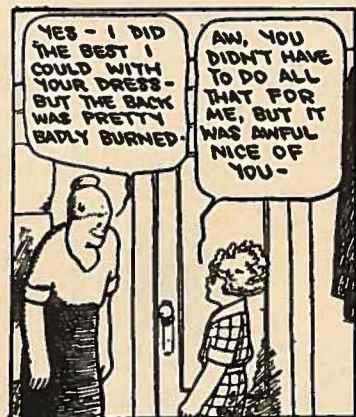
Little Orphan Annie, 1924



Harold Gray

"Little Orphan Annie" was born in 1924 and in almost 50 years has never changed her clothes or her age. The strip was always very political in its dialogue, sometimes rousing its readers to letter writing fury . . . but it was never dull. Gray became very rich and conservative, living in a house worth nearly a million dollars and becoming part owner of a bank. The strip appeared in about 300 papers at its height and a whole generation of kids rushed home every night to hear Annie's famous theme song on radio. Gray traveled the country in his Cadillac talking to common people and putting them in his strip. He died in 1968 but Annie lives on in her red dress, somehow exemplifying "comic strips."

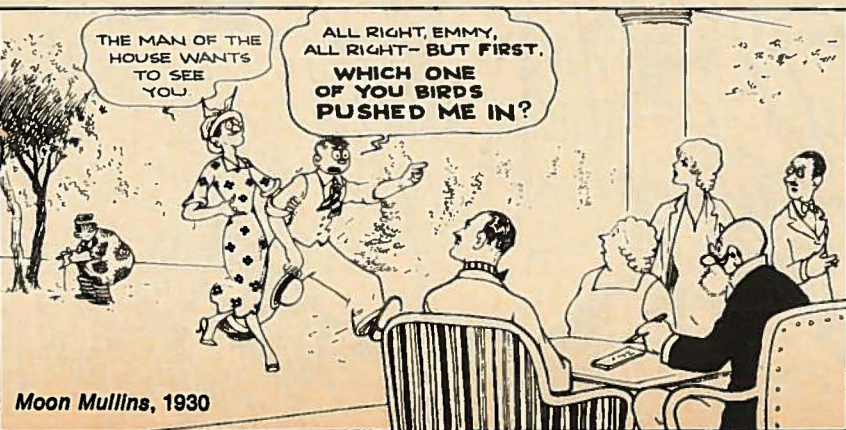
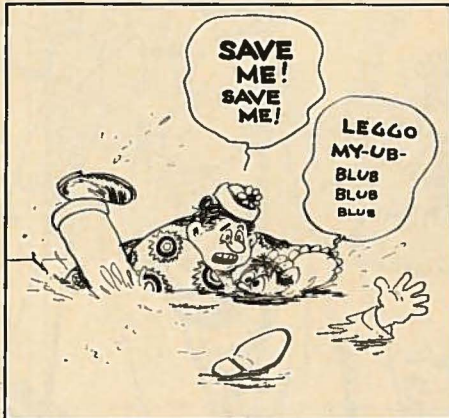
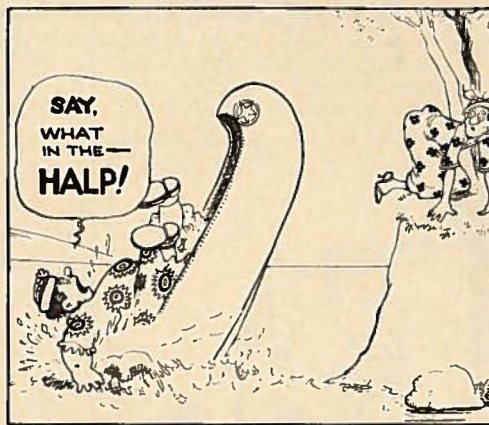
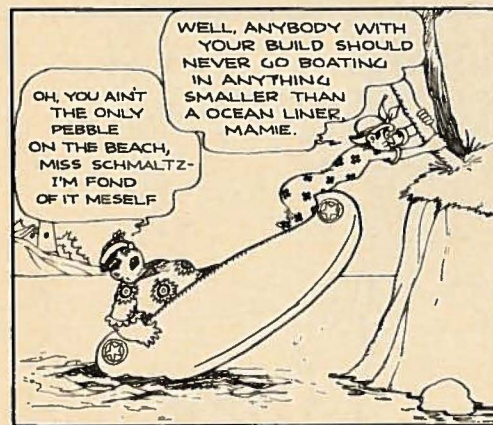
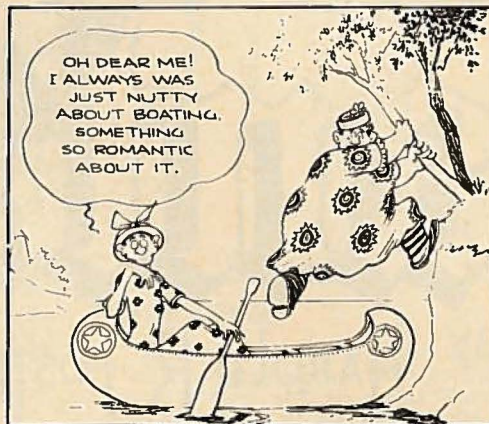
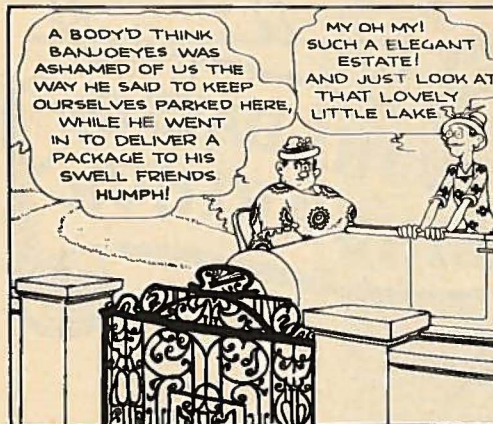
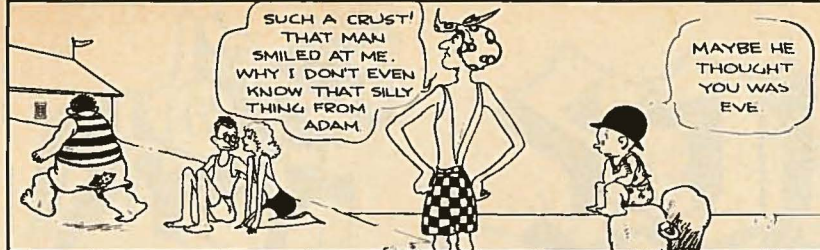
Little Orphan Annie and "Daddy" Warbucks, first meeting, 1924



Little Orphan Annie, 1928

Frank Willard

For sheer humor "Moon Mullins" was the best by far. The low-life collection of con artists and social climbers in a boarding house where no one ever worked was hilarious enough but the drawings added laughs upon laughs. Willard created the strip in 1923 and was much like his own characters, "changing his sweatshirt every Easter." Ferd Johnson took over after Willard's death in 1957.



Moon Mullins, 1930

Prince Valiant

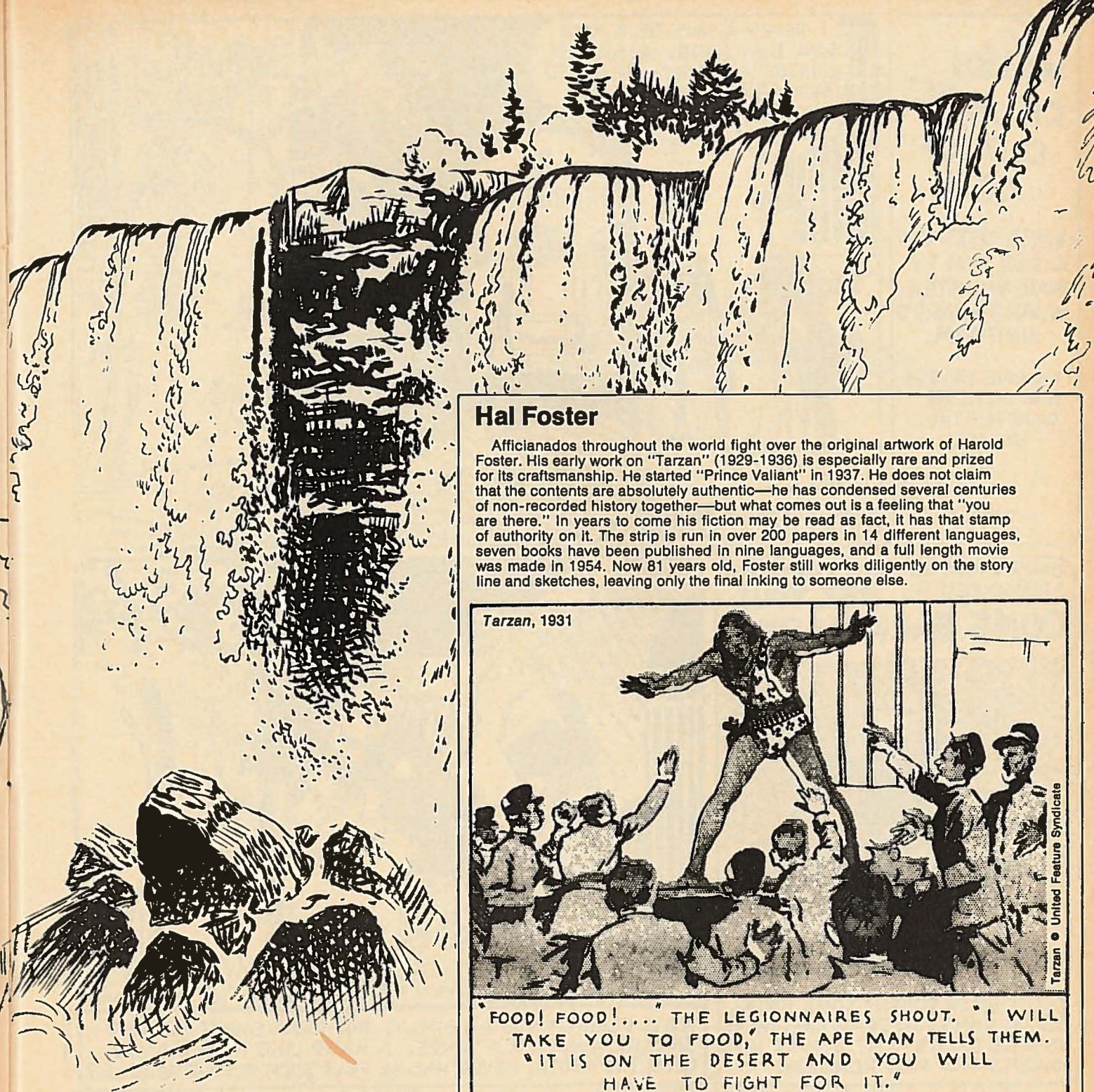
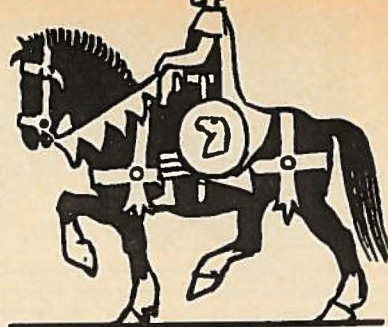
IN THE DAYS OF
KING ARTHUR

BY HAROLD R FOSTER

Prince Valiant © King Features Synd.



Prince Valiant, 1947



Hal Foster

Afficianados throughout the world fight over the original artwork of Harold Foster. His early work on "Tarzan" (1929-1936) is especially rare and prized for its craftsmanship. He started "Prince Valiant" in 1937. He does not claim that the contents are absolutely authentic—he has condensed several centuries of non-recorded history together—but what comes out is a feeling that "you are there." In years to come his fiction may be read as fact, it has that stamp of authority on it. The strip is run in over 200 papers in 14 different languages, seven books have been published in nine languages, and a full length movie was made in 1954. Now 81 years old, Foster still works diligently on the story line and sketches, leaving only the final inking to someone else.

Tarzan, 1931



"FOOD! FOOD!...." THE LEGIONNAIRES SHOUT. "I WILL TAKE YOU TO FOOD," THE APE MAN TELLS THEM. "IT IS ON THE DESERT AND YOU WILL HAVE TO FIGHT FOR IT."

Synopsis: IT IS NOT STRANGE THAT THE INDIANS BELIEVE ALETA TO BE SOME SPIRIT OF AIR AND SUNSHINE. TO PROVE IT THEY TAKE HER TO NIAGARA FALLS WHERE DWELLS THE GREAT SPIRIT, THE 'MANITOU' AND THE MANITOU OBLIGINGLY GIVES A SIGN WHEN A SECTION OF ROCK GIVES WAY, MAKING A GAP IN THE FALLS WHERE GOAT ISLAND NOW STANDS!


WALKS CALMLY OUT OF CELL.

WASH USES KEY GIVEN HIM BY WAR MINISTER. WEARS GUARD'S UNIFORM.

NO ONE NOTICES HIM UNTIL HE REACHES THE STREET.

I NEVER SAW THAT GUARD BEFORE. WHO EES HE?

MUS' BE A NEW ONE. A SULLEN PEEG - NEVER SO MUCH AS GAVE US A NOD.



CARRAMBA! EET LOOKS LIKE THAT GRINGO EEN 74. **HEY, YOU! COME BACK HERE!!**

BUT WASH DOESN'T COME BACK. HE RUNS FOR DEAR LIFE. THERE IS WILD EXCITEMENT BEHIND HIM, SHOUTS AND MEN RUNNING.

THIS FLIGHT ENDS ABRUPTLY. TWO ARMS SHOOT OUT AND JERK HIM OVER A FENCE. A HAND LIKE IRON CLAMPS OVER HIS MOUTH. NEVER HAS HE FELT SUCH A POWERFUL GRIP.

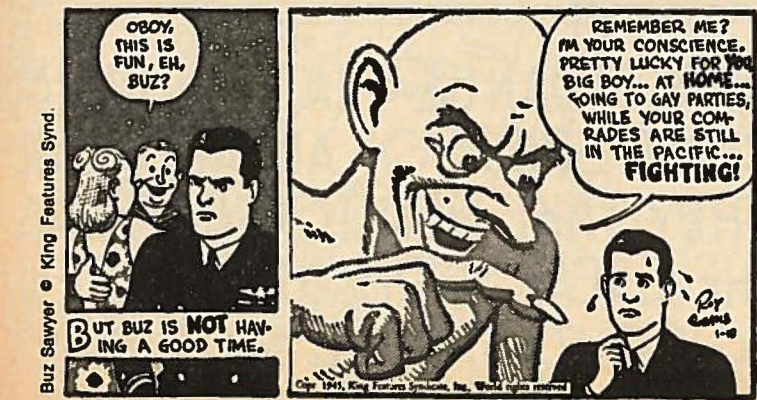


REG. U. S. PAT. OFF. © 1931 BY NEA SERVICE, INC.

OBOY, THIS IS FUN, EH, BUZ?

REMEMBER ME? I'M YOUR CONSCIENCE. PRETTY LUCKY FOR YOU BIG BOY... AT HOME... GOING TO GAY PARTIES, WHILE YOUR COMRADES ARE STILL IN THE PACIFIC... **FIGHTING!**

BUT BUZ IS NOT HAVING A GOOD TIME.



Copyright © 1945, King Features Syndicate, Inc. World rights reserved.

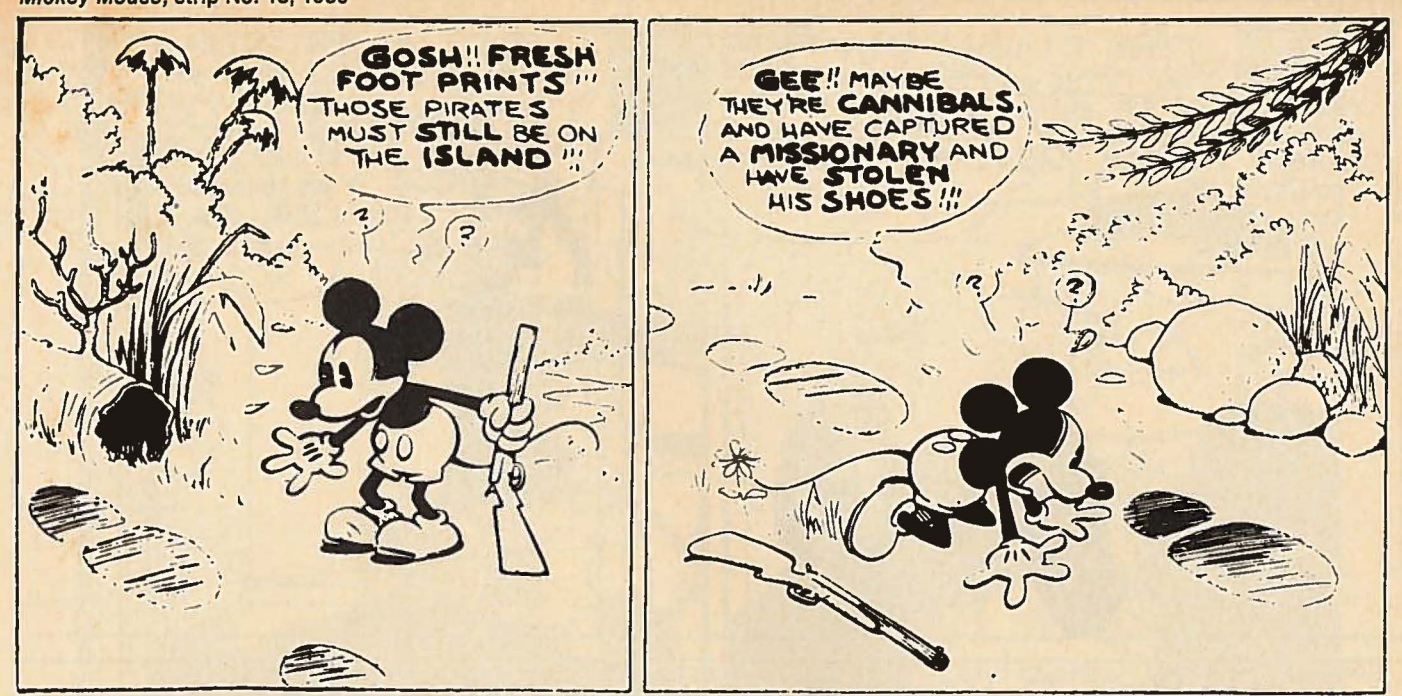
Buz Sawyer, 1945

Roy Crane

Beginning as a semi-comic cartoonist doing "Wash Tubbs" for N.E.A. Service in 1924, Crane gradually emerged as one of the best dramatic adventure artists in the business. His work is studied for its composition and use of shadows and his stories are admired for their literary construction. He switched to King Features Syndicate in 1943 to do "Buz Sawyer," which has won many awards. Crane is often credited with developing the story adventure strip which had its birth pangs in such satirical attempts as "Hairbreadth Harry." "Wash Tubbs" changed its name to "Captain Easy" and is still going strong, drawn for 29 years by Leslie Turner and now done by Bill Crooks and Jim Lawrence.

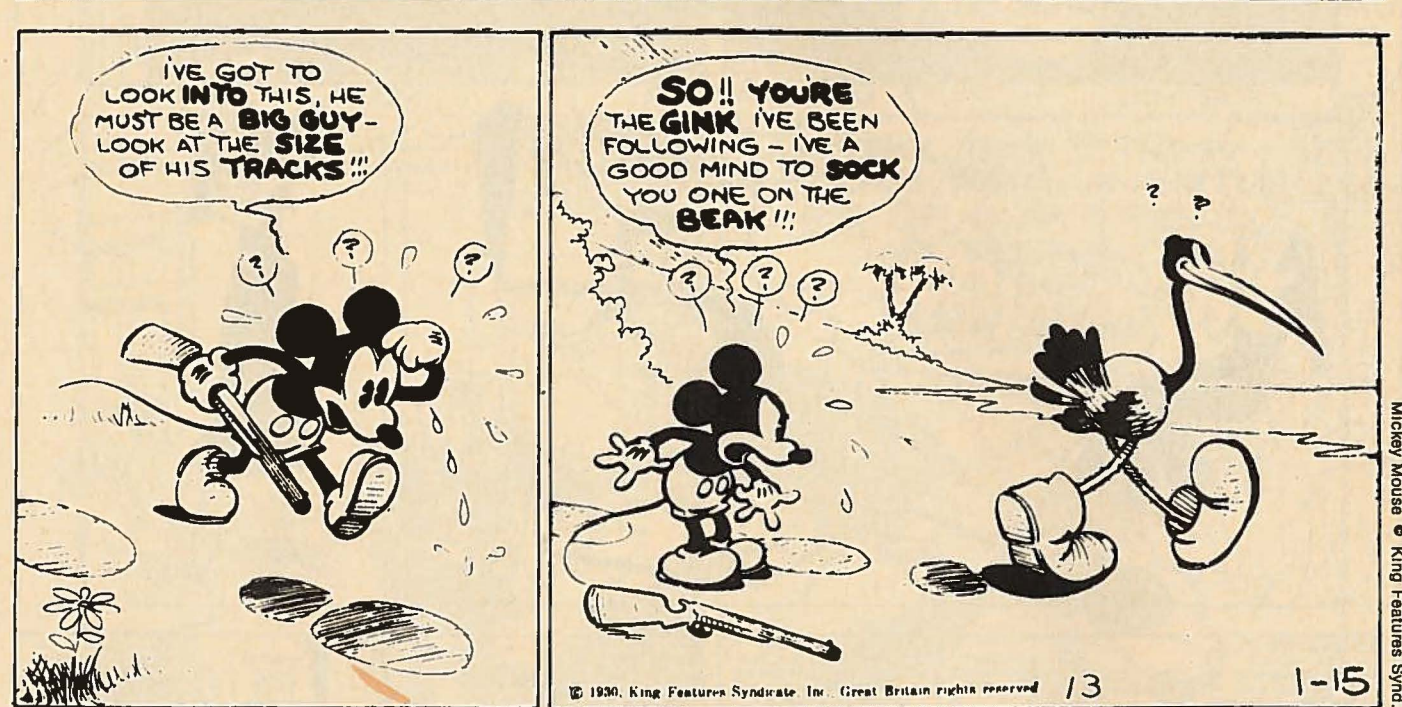
GOSH!! FRESH FOOT PRINTS!! THOSE PIRATES MUST STILL BE ON THE ISLAND!!

GEE!! MAYBE THEY'RE CANNIBALS. AND HAVE CAPTURED A MISSIONARY AND HAVE STOLEN HIS SHOES!!



I'VE GOT TO LOOK INTO THIS, HE MUST BE A BIG GUY - LOOK AT THE SIZE OF HIS TRACKS!!!

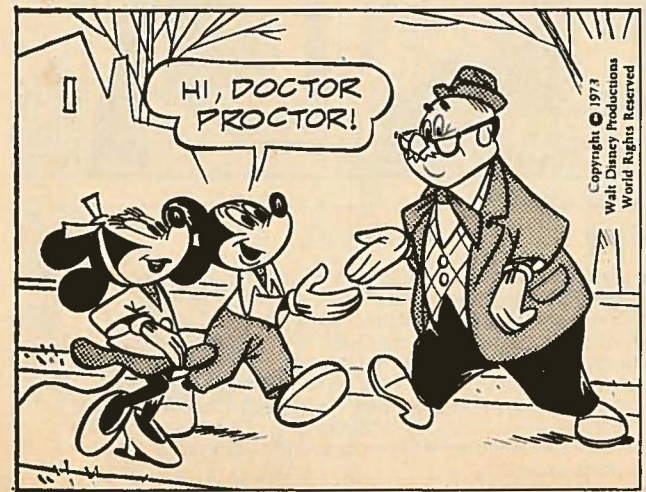
SO!! YOU'RE THE GINK I'VE BEEN FOLLOWING - I'VE A GOOD MIND TO SOCK YOU ONE ON THE BEAK!!!



© 1930, King Features Syndicate, Inc. Great Britain rights reserved 13

Mickey Mouse © King Features Synd.

HI, DOCTOR PROCTOR!

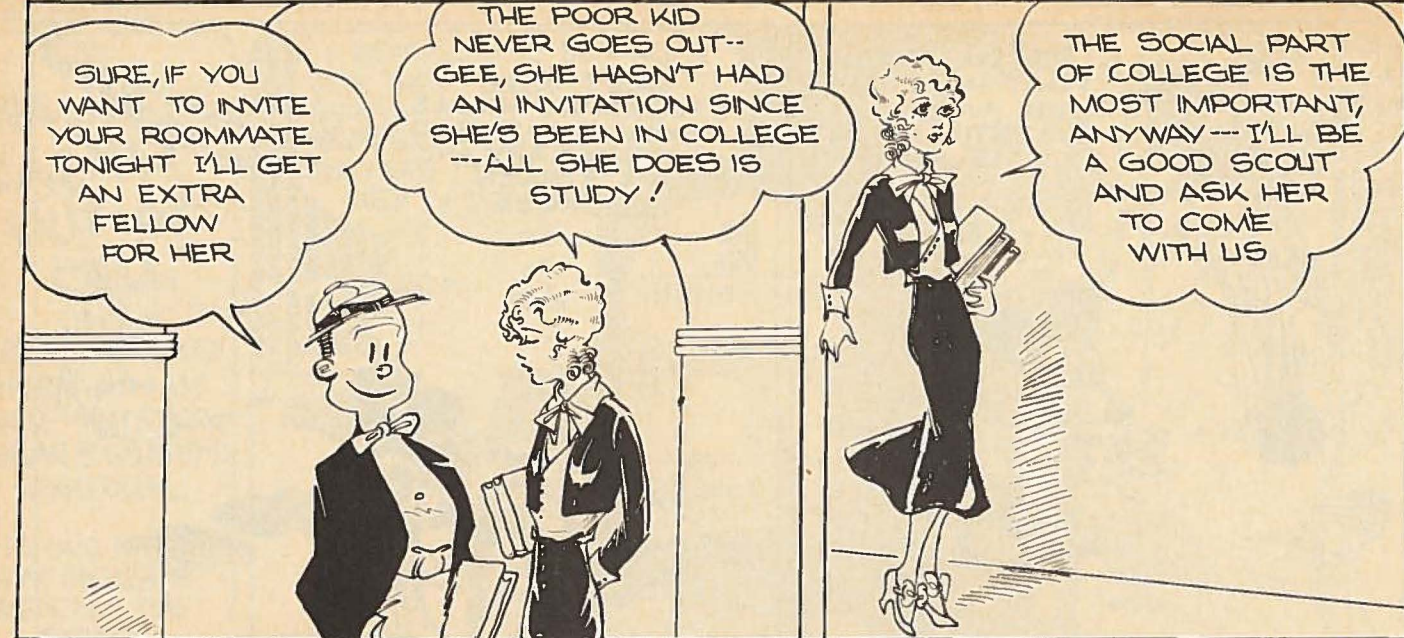


Copyright © 1973 Walt Disney Productions World Rights Reserved

Mickey Mouse, 1973

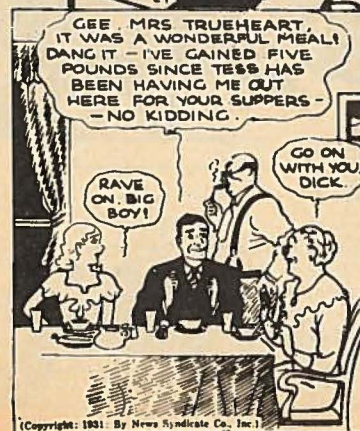
Walt Disney

The most successful cartoonist who ever lived hardly ever drew a line, but it was his creative genius and spirit and impeccable taste which took the mouse factory to its dizzy heights. The "Mickey Mouse" strip above is one of the few samples of Walt's own drawing. After the immediate success of the animated films, "Plane Crazy" and "Steamboat Willie" in 1928, Walt began to employ other artists for the voluminous work needed for each film. Ubbe Iwerks did most of the early Disney drawings but soon there were hundreds of artists employed. Mickey Mouse became the most famous character in the world and the Disney studios received over 700 awards. Being the creative genius that he was, Walt had many innovations to his credit. He perfected the art of animation, sound movies, and audio-animatronics. His huge success in documentaries, feature movies, TV series, and amusement parks brought in millions, but Walt always spent most of it on some new project. He died in 1966 a simple, happy, but much admired man for the joy he brought to so many people.



Chic Young

"Blondie" is the best-read strip of all time, appearing in over 1,600 papers in 50 countries. The strip has been the subject of a novel, a radio and TV series, and 28 motion pictures. It earned Chic Young more than \$300,000 a year and yet it was a strip that just "happened" in a way. Chic Young had been drawing a strip called "Dumb Dora" which had run its course, so he created another flapper strip called "Blondie" in 1930. Blondie was a pretty, young gold-digger angling for Dagwood, a tycoon's playboy son. It didn't sell, so Young had them marry. The interest rose somewhat. Then they had children and the strip took off. Young died in 1973; his son is continuing it.



Chester Gould

It must take a fiendish imagination to create such repulsive villains and such painful violence as found in "Dick Tracy," but Chester Gould is the mildest of men personally and an expert on law and order. Tracy got his badge in 1931 and began chasing his colorful criminals. His bloody adventures often bring howls from sensitive readers who think comics are for children but the demand for more hideous creatures always drowns out the faint-hearted and spurs Gould on to greater depths. The strip has been the mainstay of the Chicago Tribune-New York News Syndicate for 40 years and continues to be a big circulation builder.

FREED FROM THE UNDERSEA WORLD, THE THREE EARTHLINGS FACE THE FUTURE.....

WHERE DO WE GO FROM HERE, FLASH?

DARLING, I'M SICK OF ADVENTURE AND DANGER...WHY CAN'T WE STAY HERE?

WE'D GET SICKER OF THIS TINY ISLAND.....



I'VE CHECKED EVERYTHING..... IT'S IN PERFECT ORDER.....



GOODBYE, TRITON.....

GOODBYE, UNDINA..... WE'LL NEVER FORGET YOU!

GOODBYE, TRITON.....

GOODBYE, TRITON.....

GOODBYE, TRITON.....

GOODBYE, TRITON.....

GOODBYE, TRITON.....

GOODBYE, TRITON.....

GOODBYE, TRITON.....

GOODBYE, TRITON.....

GOODBYE, TRITON.....

GOODBYE, TRITON.....



UNDINA MAKES THEM A PARTING GIFT.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

THE ROCKET SHIP ZOOMS SKYWARD TO THE FAREWELL CHEERS OF UNDINA AND HER SOLDIERS.....

Flash Gordon by permission of Mrs. Helen W. Raymond



TO LI'L ABNER, GOING TO NEW YORK MEANS A GLORIOUS ADVENTURE. BUT TO DAISY MAE IT MEANS SOMETHING ELSE.

YIPPEE! AH'M A-GON' TO NEW YAWK. YAY!

ARE YOU REALLY GOIN'?

YOU BET! DAWGONE, AH'M HAPPY. - HAIN'T YOU, DAISY MAE - HAIN'T YOU?

Y-YES, RECKON AH'M AH GOTTA GO NOW

SHECKS, MAMMY... SHE DIDN'T LOOK HAPPY AT ALL! AH CAN'T FIGGER GALS OUT NOHOW.

THAT'S JES' IT! - BUT YOU LOOKS SO MUCH LIKE ME - MEBBE YOU COULD DELIVER TH' PACKAGE T' TH' FELLA IN HILLVILLE. HE'D NEVAH KNOW TH' DIFF'ERENCE - AN' AH C'D GO ON T' LEETOWN - WILL YOU?

YO BET! - THASS A VERY CLEVAH IDEA!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

JUST HOW 'CLEVAH' - YOU'LL SOON FIND OUT, LI'L ABNER!

ON THE LEETOWN-HILLVILLE ROAD.

CALLING ALL CARS! GAT GARSON'S RED ROADSTER LICENSE PLATE J-909 SEEN BETWEEN HILLVILLE AND LEETOWN - DON'T ATTEMPT ARREST - SHOOT ON SIGHT!

GOSH, YO SHO' IS NICE T' LET ME GO FO' A RIDE IN YO' CAR - WHUT KIN AH DO FO' YO'?

JES' ONE LI'L FAVOR!

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.

MEANWHILE: IN DOGPATCH - HALF-WAY BETWEEN HILLVILLE AND LEETOWN.



OIL NOT TOO HARD OVER THE BOARD ON YOUR LAP, OR YOU'RE LIABLE TO END UP LOOKING LIKE CAPP.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

SUBMITTED BY TARO KAWAKAMI, PORTSMOUTH, VA.

Al Capp

No other cartoonist has added more to our popular culture than Al Capp. Dogpatch, Kickapoo Joy Juice, Sadie Hawkins Day, the Shmoo have entered the American idiom. Capp created "Li'l Abner" in 1934 and has used it as a satirical and political platform to the delight/dismay of his fans. He is one of the few cartoonists who has become as famous as his characters, appearing on TV shows and the lecture circuit. His prolific output includes movies, stage shows, and newspaper and magazine columns. He started with United Features and is now with the Chicago Tribune-New York News Syndicate.



I FOUND THE HYDRAULIC SYSTEM BEING BLED INTO A JAR UNDER THE FRONT SUSPENSION...

LET'S HAVE A LOOK... I CAN TELL IN A MINUTE...

LET'S HAVE A LOOK... I CAN TELL IN A MINUTE...

LET'S HAVE A LOOK... I CAN TELL IN A MINUTE...

LET'S HAVE A LOOK... I CAN TELL IN A MINUTE...

LET'S HAVE A LOOK... I CAN TELL IN A MINUTE...



WHAT JAR? THERE'S NOTHING HERE, MR. KIRBY.

IT'S RIGHT UNDER... IT'S GONE!

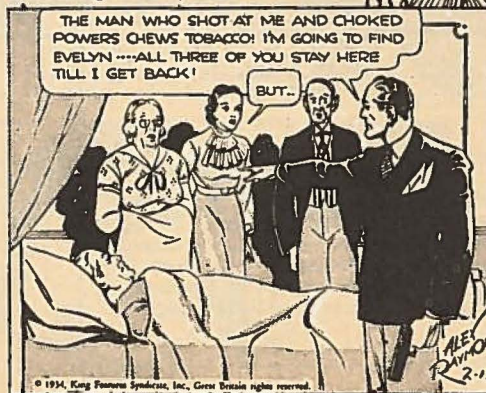
IT'S RIGHT UNDER... IT'S GONE!

IT'S RIGHT UNDER... IT'S GONE!

IT'S RIGHT UNDER... IT'S GONE!

IT'S RIGHT UNDER... IT'S GONE!

Rip Kirby • King Features Synd.



THE MAN WHO SHOT AT ME AND CHOKED POWERS CHEWS TOBACCO! I'M GOING TO FIND EVELYN --- ALL THREE OF YOU STAY HERE TILL I GET BACK!

THE MAN WHO SHOT AT ME AND CHOKED POWERS CHEWS TOBACCO! I'M GOING TO FIND EVELYN --- ALL THREE OF YOU STAY HERE TILL I GET BACK!

Alex Raymond

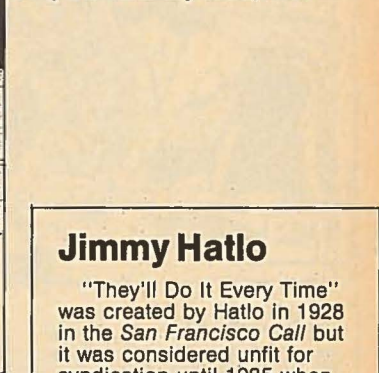
The flamboyant pen line and fantastic space adventures of "Flash Gordon" brought Alex Raymond instant fame at 25. They also inspired a thousand imitators who still labor to capture Raymond's flair. Flash was born in 1934 and has been carried on by many different artists after Raymond switched to "Rip Kirby" in 1946 desiring a more realistic outlet for his talent.

They'll Do It Every Time • King Features Synd.



AND WHERE WAS GOOD OLD JOE WHEN THE CHECK CAME?

AND WHERE WAS GOOD OLD JOE WHEN THE CHECK CAME?



NO-NO, JOE. IT'S AWFULLY LATE. I THINK WE'LL GO RIGHT HOME AND GO TO BED.

AW, WHO WANTS TO GO TO BED? THE NIGHT'S STILL A PUP. C'MON OVER TO THE WHOOPEE CLUB AND I'LL BUY YOU SOME HAM AND EGGS.

IS HE GOING TO INVITE THE WHOLE NEIGHBORHOOD? I THOUGHT THIS WAS ONLY GOING TO BE A FOURSOME

IS HE GOING TO INVITE THE WHOLE NEIGHBORHOOD? I THOUGHT THIS WAS ONLY GOING TO BE A FOURSOME

IS HE GOING TO INVITE THE WHOLE NEIGHBORHOOD? I THOUGHT THIS WAS ONLY GOING TO BE A FOURSOME

IS HE GOING TO INVITE THE WHOLE NEIGHBORHOOD? I THOUGHT THIS WAS ONLY GOING TO BE A FOURSOME

IS HE GOING TO INVITE THE WHOLE NEIGHBORHOOD? I THOUGHT THIS WAS ONLY GOING TO BE A FOURSOME

IS HE GOING TO INVITE THE WHOLE NEIGHBORHOOD? I THOUGHT THIS WAS ONLY GOING TO BE A FOURSOME

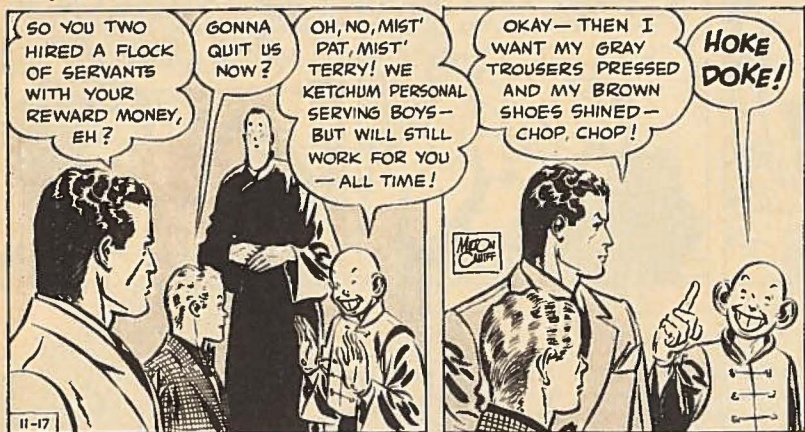
Jimmy Hatlo

"They'll Do It Every Time" was created by Hatlo in 1928 in the *San Francisco Call* but it was considered unfit for syndication until 1935 when King Features took it on. The steady accuracy of Hatlo's barbs on humanity began to score and the panel rapidly rose to a daily distribution of 700 papers, one of the best-read panels of all time. His ideas were based on readers' suggestions which poured in at the rate of 800 a week. Much polishing needed to be done, however, and Hatlo's gift at colorful phrasing made the panel outstanding. Since his death in 1963, the cartoon has been produced by his long-time assistant, Bob Dunn, with the help of Al Scaduto.

Terry and the Pirates, first appearance, 1934



Terry and the Pirates, 1938



Steve Canyon, introductory strip, 1948



Miss Lace, from Male Call, W.W. II



Steve Canyon, 1967



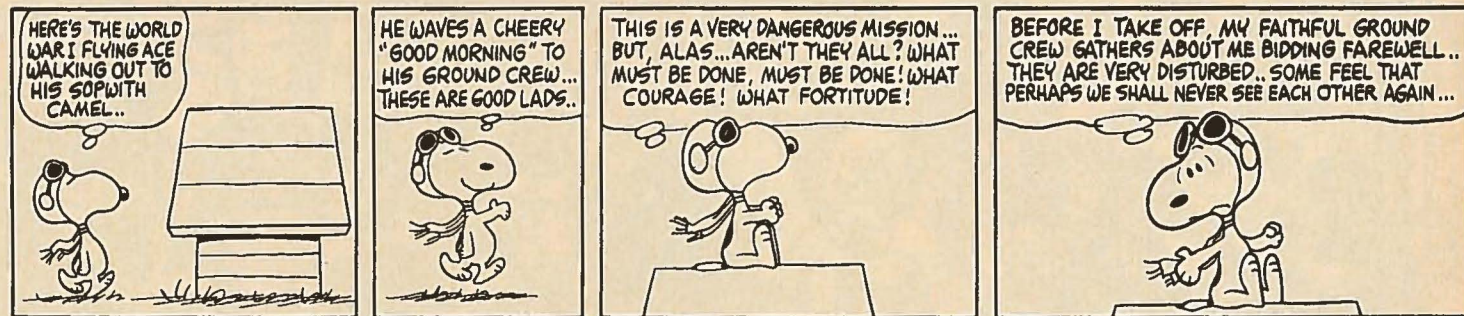
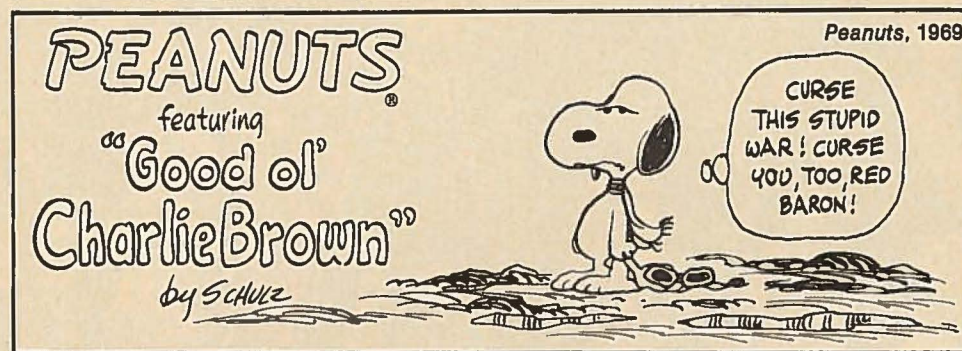
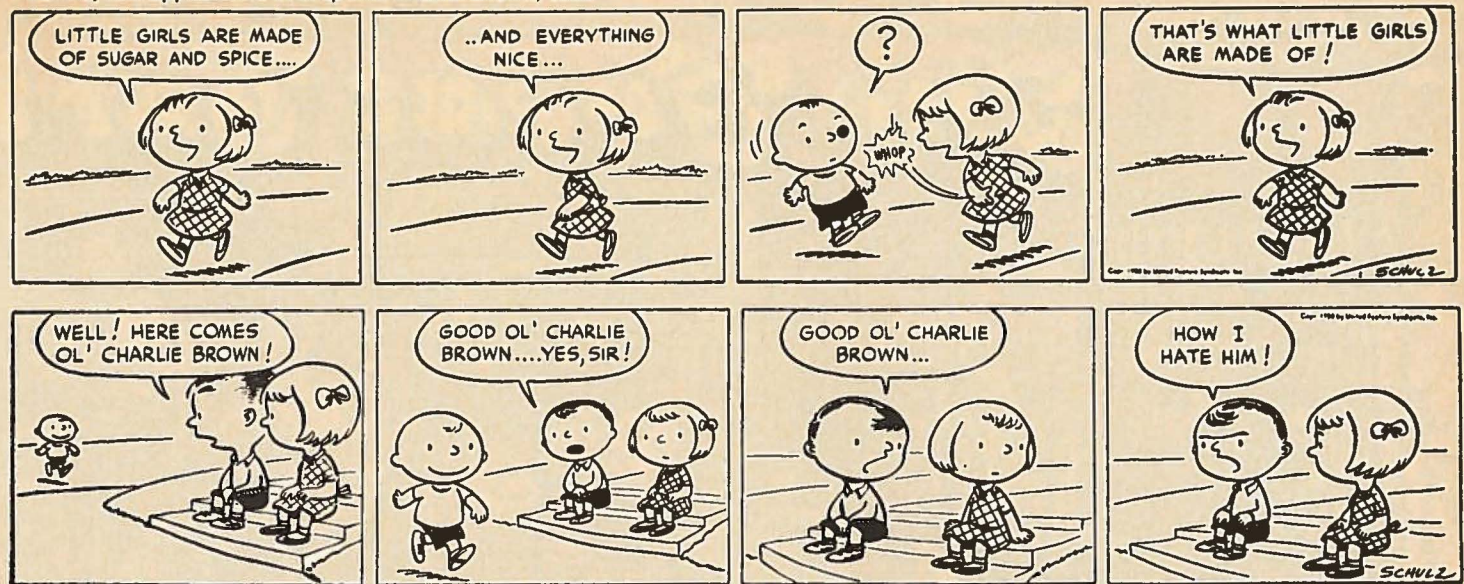
Dickie Dare, 1933



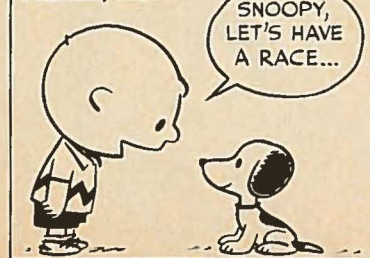
Milton Caniff

Caniff is probably the man who has had the most impact on the comic profession. Pick up any comic page or magazine anywhere in the world and you will find someone imitating him. He is one of the few illustrative-type cartoonists who both writes and draws. His work is both intelligent and exciting. His first success, "Dickie Dare," for AP Features in 1933, led to his classic "Terry and the Pirates" for the Chicago Tribune-New York News Syndicate in 1934. During the war, as a public service, he did a special feature for military distribution called, "Miss Lace." In 1948 he switched to Field Enterprises-King Features to do "Steve Canyon," completing a trail of four successes, no failures. "Terry" was continued by George Wunder until February of 1973. Urbane, witty, gregarious, and articulate, Caniff travels widely giving talks and receiving awards.

Peanuts, first appearance of strip and Charlie Brown, 1950



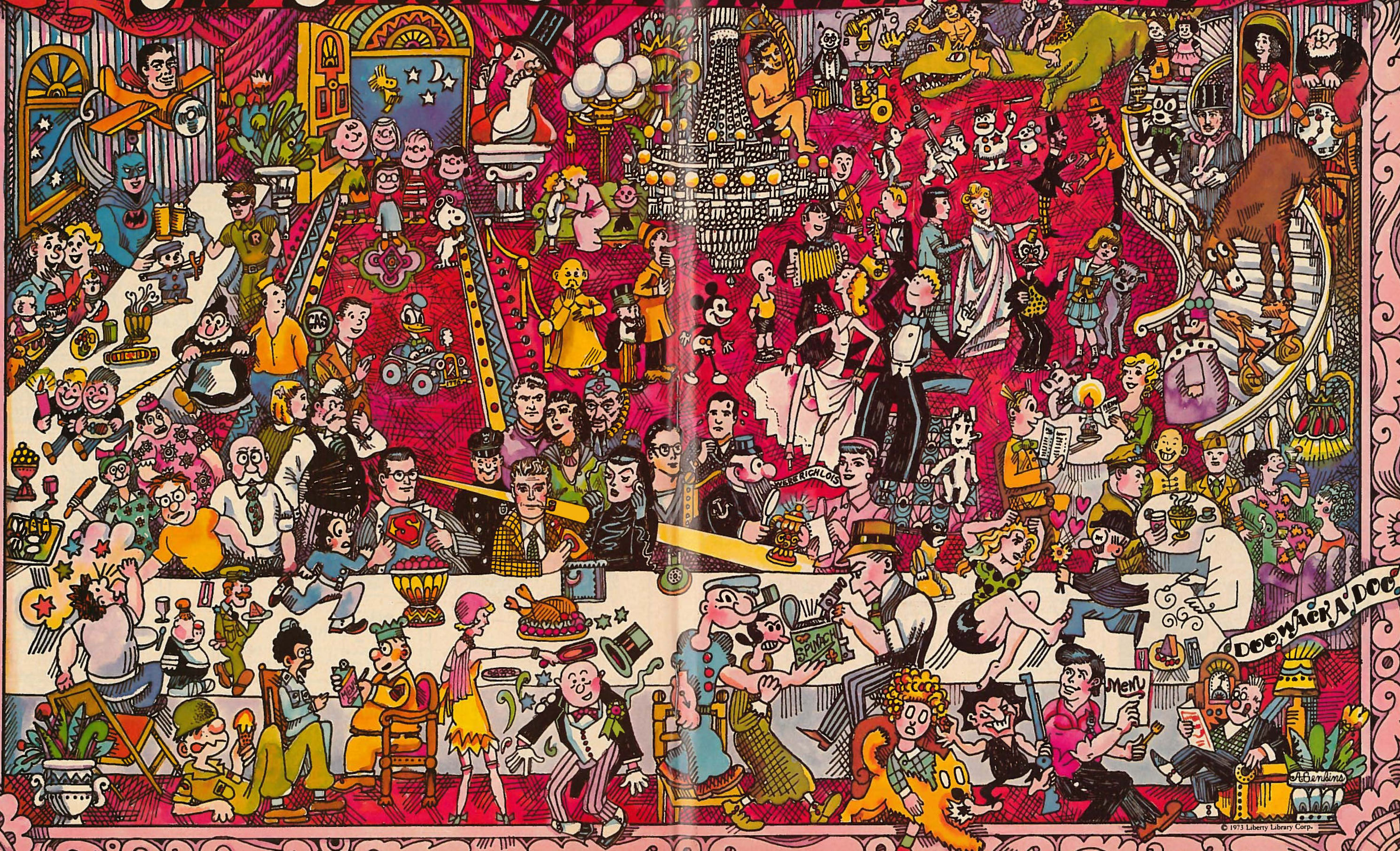
Peanuts, 1951



Charles Schulz

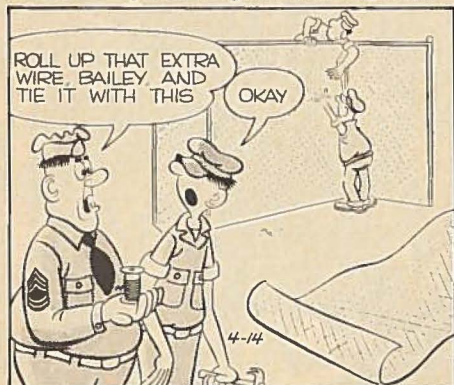
The most successful working cartoonist ever (he does all his own writing and drawing), his products are everywhere from bedsheets to beachballs. His books are always best sellers. His TV shows get top ratings. Movies, greeting cards, advertising, records, everything he touches turns to gold. It all comes from the unassuming small-scale comic strip, "Peanuts," started in 1950, which appears in over 1,200 papers. Schulz wears his success well. Modest and genuine, he never appears to be a man with a multi-million dollar personal income.

The Great Cartoons of the Century

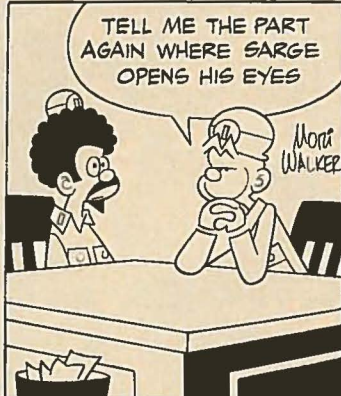




Beetle Bailey and Sergeant Snorkel, 1952



Beetle Bailey, 1972



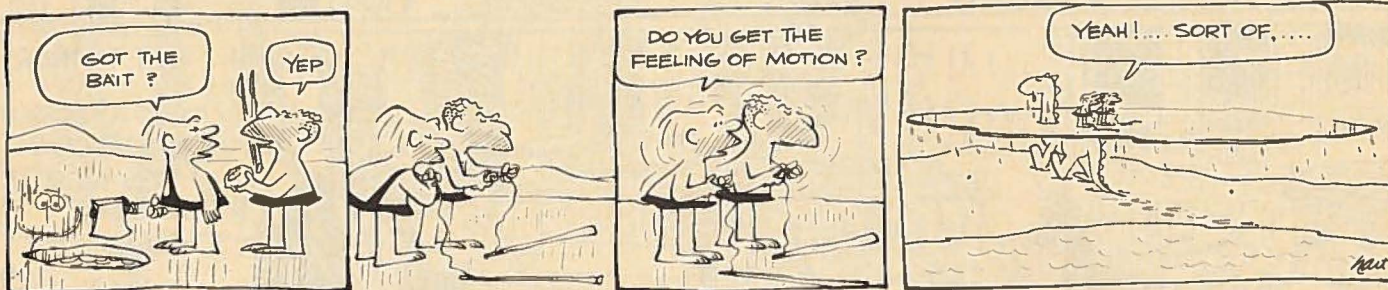
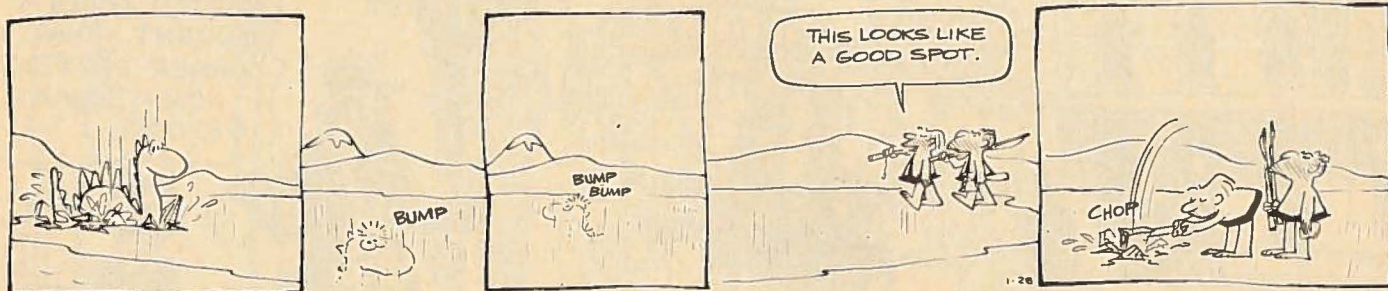
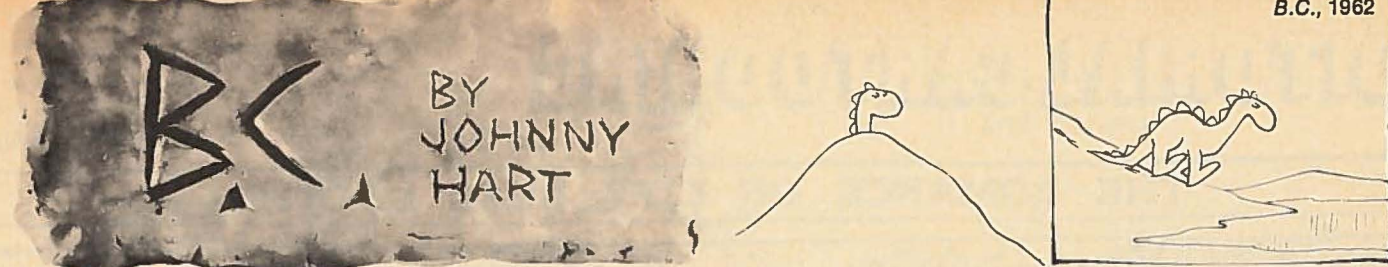
Hi and Lois, first appearance, 1954



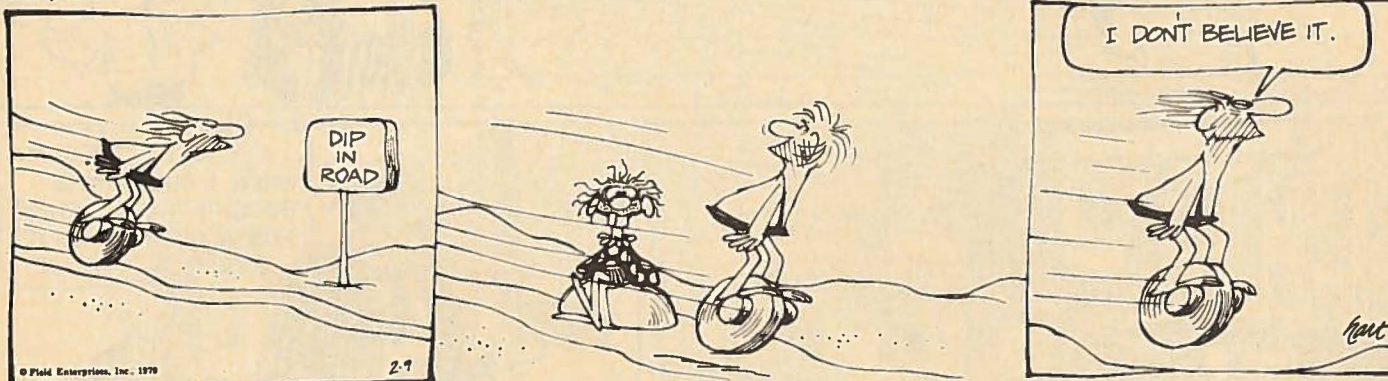
Mort Walker

"Beetle Bailey" got his beginnings in a *Saturday Evening Post* series called "Spider," based on Mort Walker's college experiences. As a strip it was not immediately successful until Walker got Beetle drafted. Then sales soared until now Beetle is the second best distributed strip next to "Blondie." In 1954 he created a family strip called "Hi and Lois" in collaboration with Dik Browne which also became a bestseller. A third strip was started in 1969, "Boner's Ark," and is beginning to climb. Walker is the only cartoonist with three best sellers running concurrently and the only man to ever appear in more than 2,000 papers: (Beetle, 1,235, Hi & Lois, 641, and Boner's Ark, 135). He has 11 books presently on the stands and 50 TV films.

Spider, 1948



B.C., 1970



Johnny Hart

Foremost among the avant-garde cartoonists is Johnny Hart. His fluid, casual style and way-out humor are widely imitated and admired. "B.C." was born in 1958 and its wacky, anachronistic approach proved instantly popular. A series of books followed, then ads and TV shows. Encouraged with such acceptance, Hart launched another effort in 1964, "The Wizard of Id" drawn by Brant Parker, and it quickly matched B.C. in sales, each appearing in over 300 papers. Shy, but determined in manner, Hart shuns the spotlight, preferring to live in his small hometown among his boyhood friends who contribute many of his ideas and share in his world-wide prominence. In his early magazine cartoon at the right we discover evidence of things to come.



Pre-B.C. gag cartoon

EDITORIAL CARTOONING

John McCutcheon, 1925

THE ROMANCE OF CITY REAL ESTATE

Reg. U. S. Pat. Off., Copyright, 1925, by The Chicago Tribune.

Art Young, 1925



"What's he been doin'?"
"Overthrowin' the guvment."

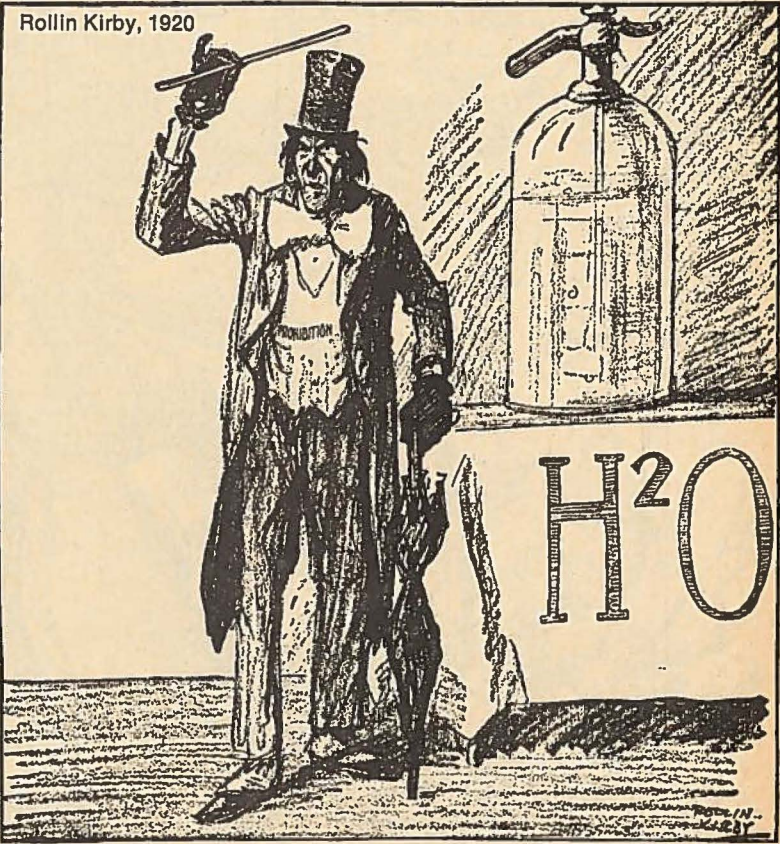
Art Young

"The cartoonist with the most bite" award goes to Art Young. He had a pen dipped in acid and his theme was attack, but his work was often beautiful and had a psychological impact. He could afford to do such strong cartoons because he worked freelance and had no editor. Considered quite radical by his contemporaries, Young was never financially successful. His work appeared primarily in the socialist magazine, *The Masses*. Along with the bite, however, there was often great humor in his drawings and captions, many of which are still quoted today. He was against war, monopolies, poverty, and had a large compassion for the common man, concerns that today don't seem too off-base.

Rollin Kirby

A three-time winner of the Pulitzer Prize, Kirby's entire career was with the *New York World*. His work was vigorous and often angry and he perfected a new technique of editorial cartooning . . . the simple, single representative figure for immediate recognition. Using a strong pencil rendering, he got away from the complicated pen noodling of his predecessors. He began with the *World* in 1913 and died in 1951.

Rollin Kirby, 1920

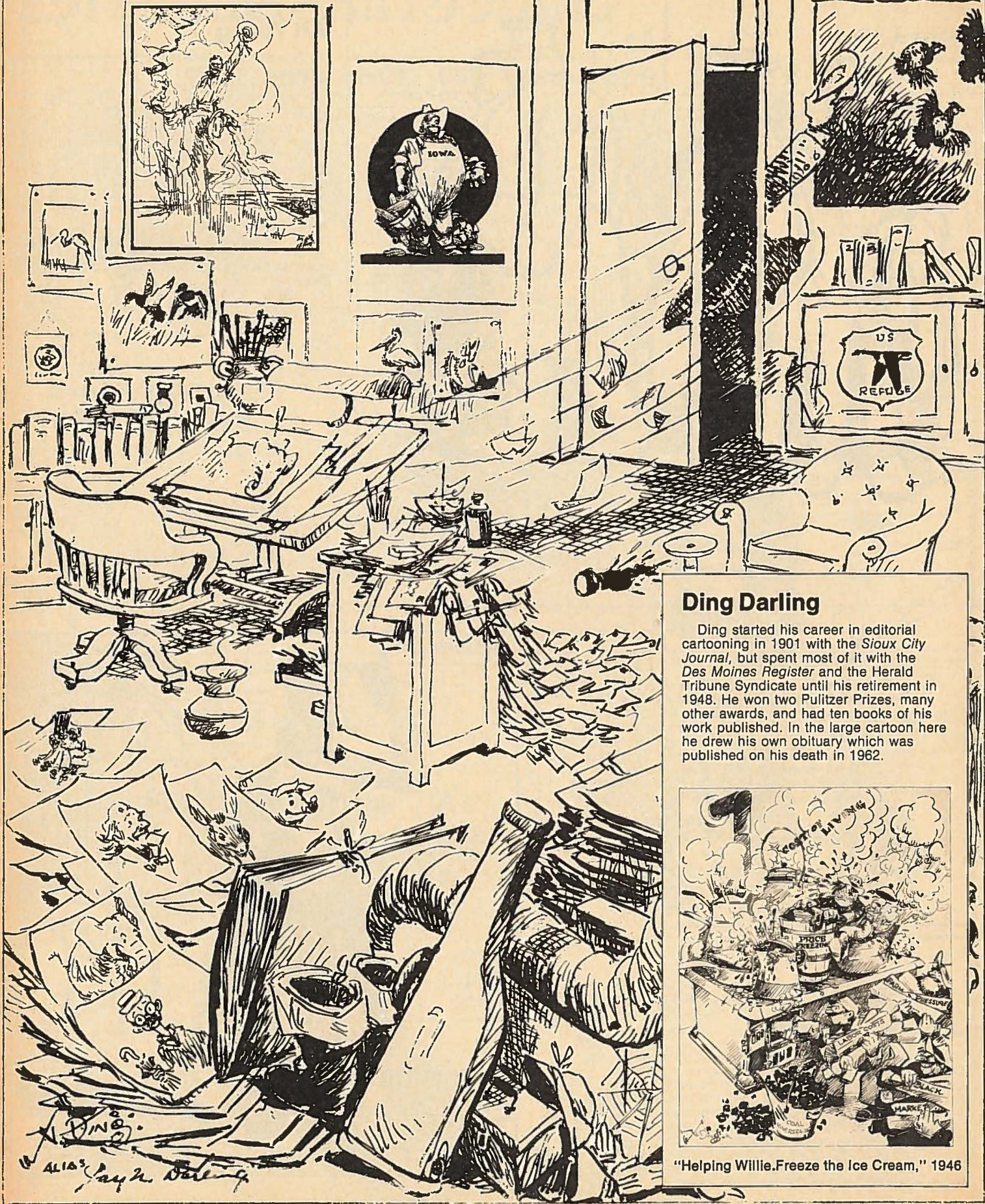


"NOW THEN, ALL TOGETHER, 'MY COUNTRY 'TIS OF THEE'!"

John McCutcheon

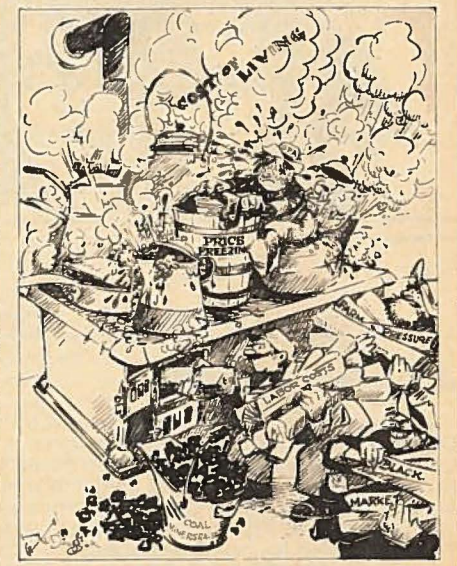
For over 40 years McCutcheon drew for the *Chicago Tribune*, traveling around the world, becoming involved in wars and turbulent events, and mailing back drawings and written reports for the paper. He was widely copied and inspired many a career. In 1932 he received the Pulitzer Prize and ended his career with a cartoon showing a truckload of 10,000 of his cartoons labeled "One ton of near art." He died in 1949 having chronicled the greatest half century the world has known.

Ding Darling's posthumous cartoon, 1962



Ding Darling

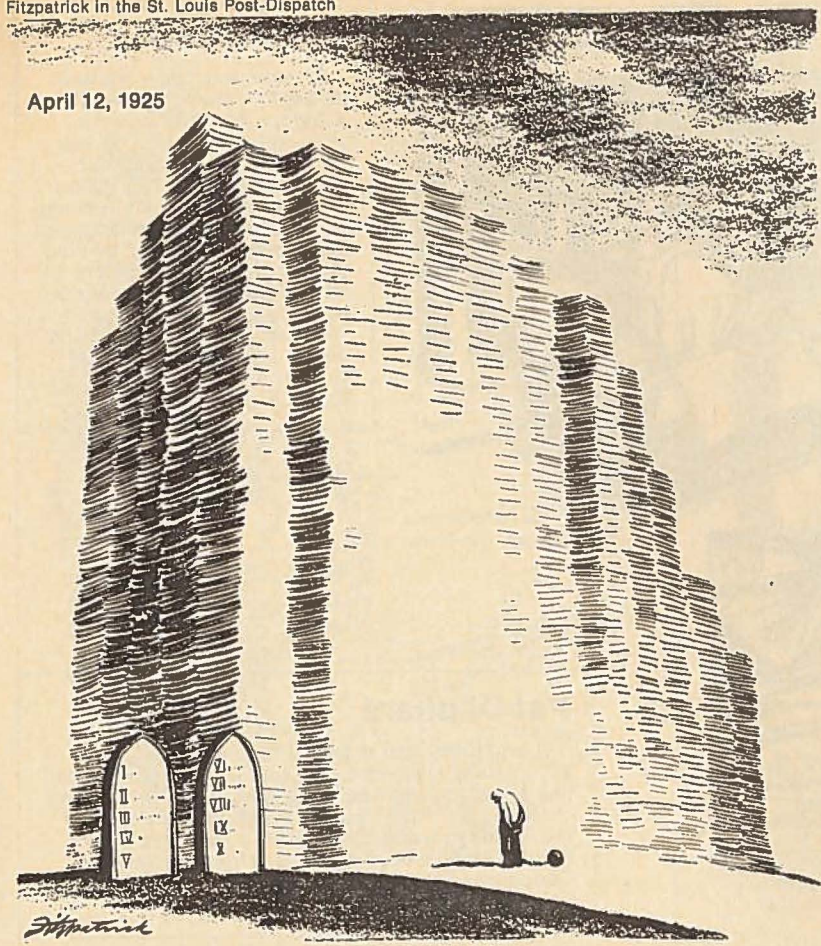
Ding started his career in editorial cartooning in 1901 with the *Sioux City Journal*, but spent most of it with the *Des Moines Register* and the *Herald Tribune* Syndicate until his retirement in 1948. He won two Pulitzer Prizes, many other awards, and had ten books of his work published. In the large cartoon here he drew his own obituary which was published on his death in 1962.



"Helping Willie. Freeze the Ice Cream," 1946

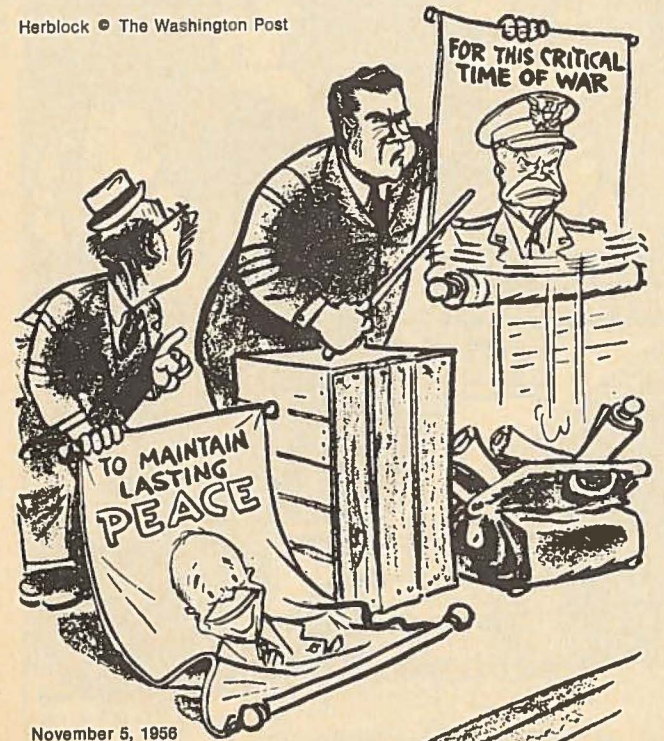
Fitzpatrick in the St. Louis Post-Dispatch

April 12, 1925



THE LAWS OF MOSES AND THE LAWS OF TODAY

Herblock © The Washington Post



November 5, 1956

HERBLOCK © THE WASHINGTON POST CO.

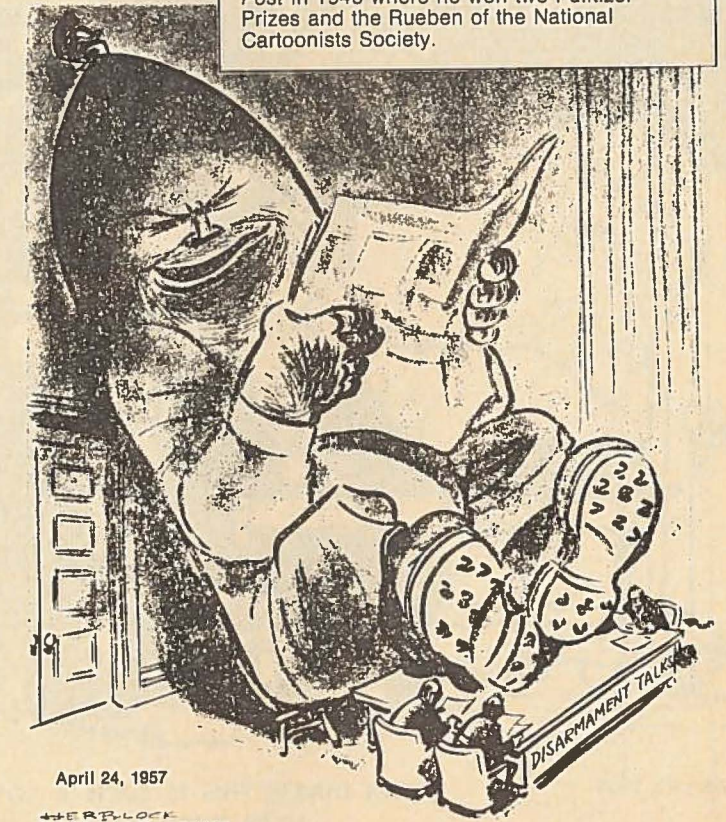
"Go Away, Boy—You Bother Me"

Dan Fitzpatrick

The simplest idea could achieve power and scope under the broad crayon of Fitz. He was with the *St. Louis Post Dispatch* for 45 years, retiring in 1958 after 15,000 drawings and two Pulitzer Prizes. While he was at work his style became the standard for many cartoonists around the country and his influence still lingers.

Herblock

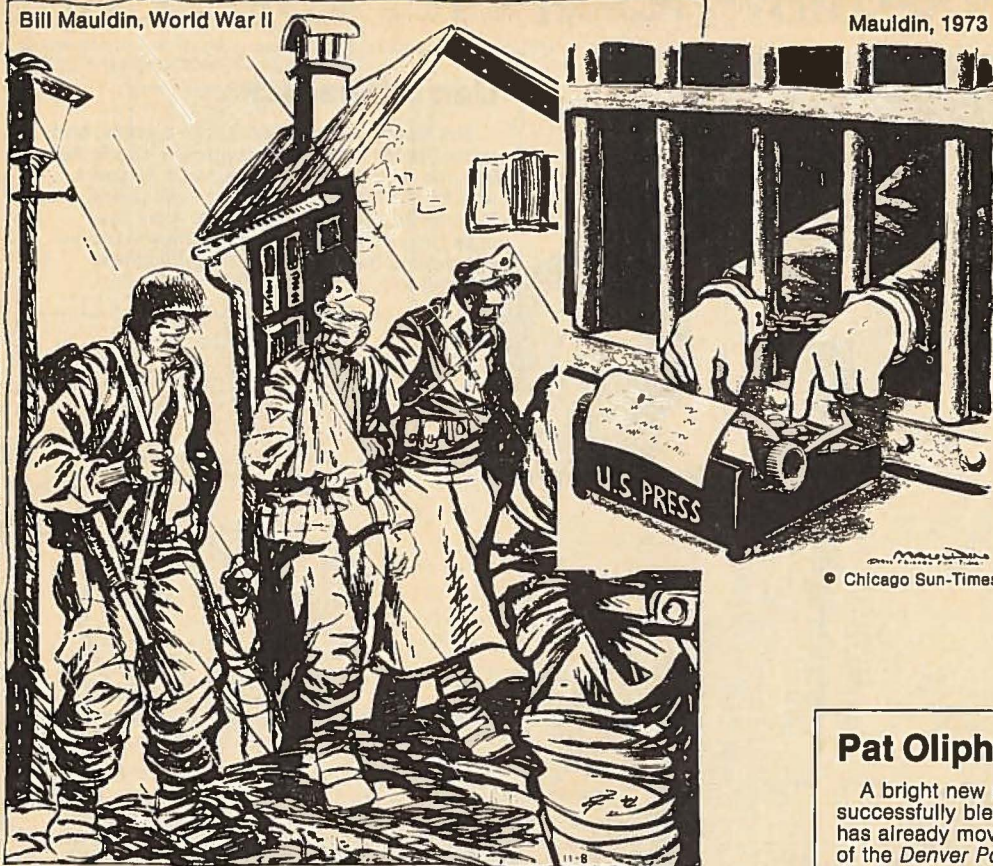
Herbert Block has dominated the editorial cartoon scene for a number of years. Working from the *Washington* (D.C.) *Post* he is one of the most widely syndicated editorial cartoonists today. He began his career with the *Chicago Daily News* in 1928 and joined the *Post* in 1946 where he won two Pulitzer Prizes and the Rueben of the National Cartoonists Society.



April 24, 1957

HERBLOCK © THE WASHINGTON POST CO.

"Let Me Know When You Decide Something"



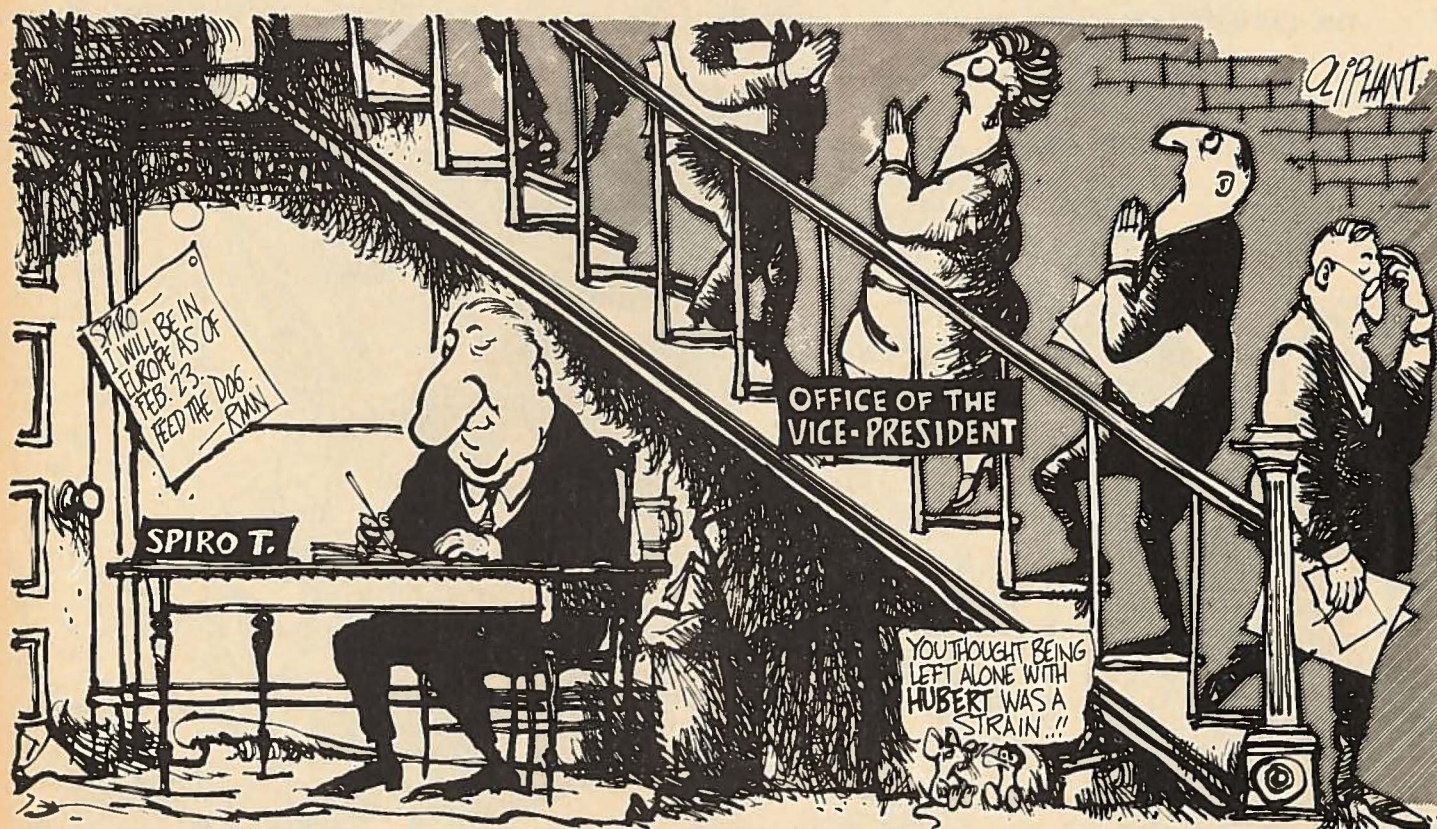
© Chicago Sun-Times

Bill Mauldin

Mauldin was just a kid when he began drawing for the *Stars & Stripes* during WW II. His work had such impact he was soon world famous and had won the first of his two Pulitzer Prizes at the age of 23. Retiring his "Willie and Joe" characters along with his uniform, he tried various other careers before he returned to cartooning. He now works for the *Chicago Sun-Times* where he is still winning prizes. The cartoon at the left recently received the Sigma Delta Chi award.

Pat Oliphant

A bright new star imported from Australia has so successfully blended humor with significance that he has already moved to the top of his field. Working out of the *Denver Post*, this young genius has absorbed the American scene so well that he has captured one Pulitzer Prize so far, two Reubens from the National Cartoonists Society, and has established a style that is being aped by many of his colleagues.

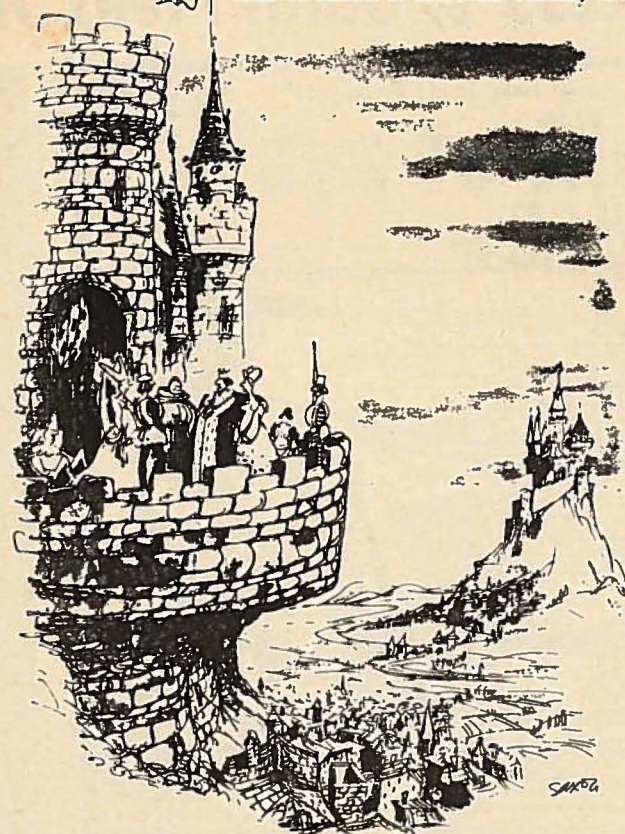


Pat Oliphant In The Denver Post

February 25, 1969

"DEAR DIARY, THIS IS SUCH A LOYAL WHITE HOUSE STAFF!
I HEAR THEM PRAYING CONSTANTLY FOR
MR. NIXON'S WELL-BEING...!"

Charles Saxon in The New Yorker, 1970

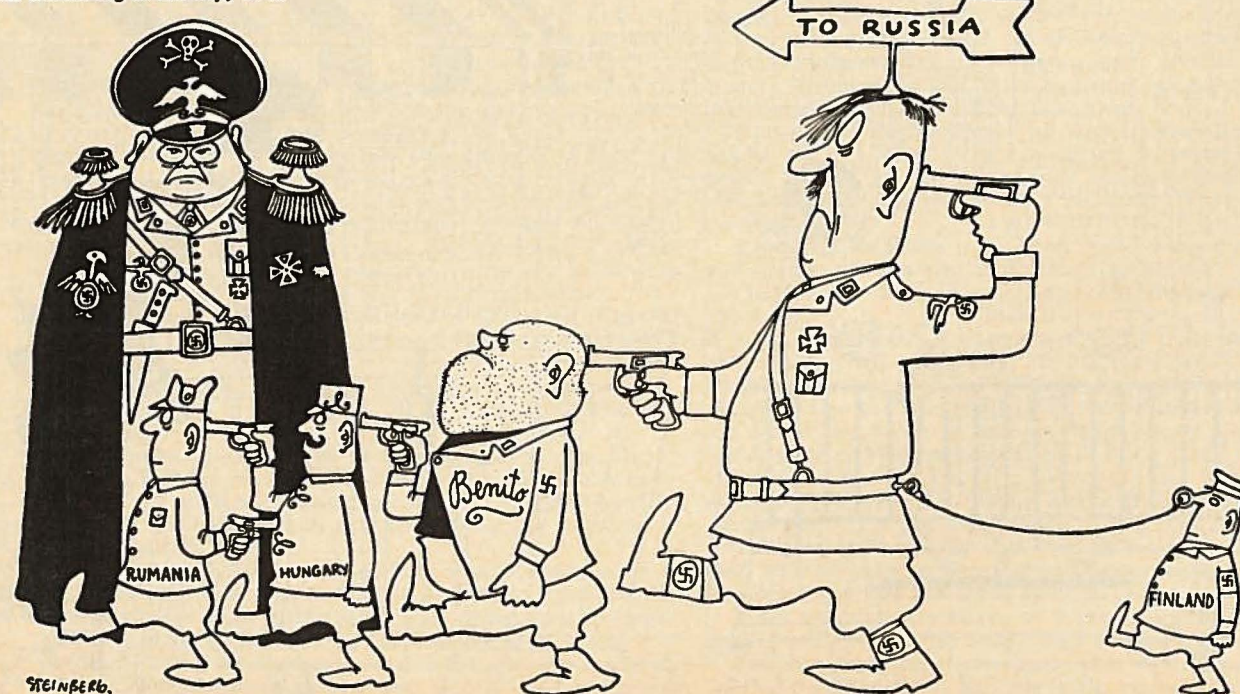


"There's really not much to tell. I just grew up and married the girl next door."

Charles Saxon

With so many cartoonists turning out either fantasy or banality these days, one of the few left with an observant pen is Saxon. His *New Yorker* dissections of the suburbanites are hilarious... but frightening.

Saul Steinberg in Liberty, 1942



STEINBERG.

Peter Arno in Liberty, 1930



The parade hadn't even started yet, owing to the man in the front end of the drum being unable to get up.

Peter Arno

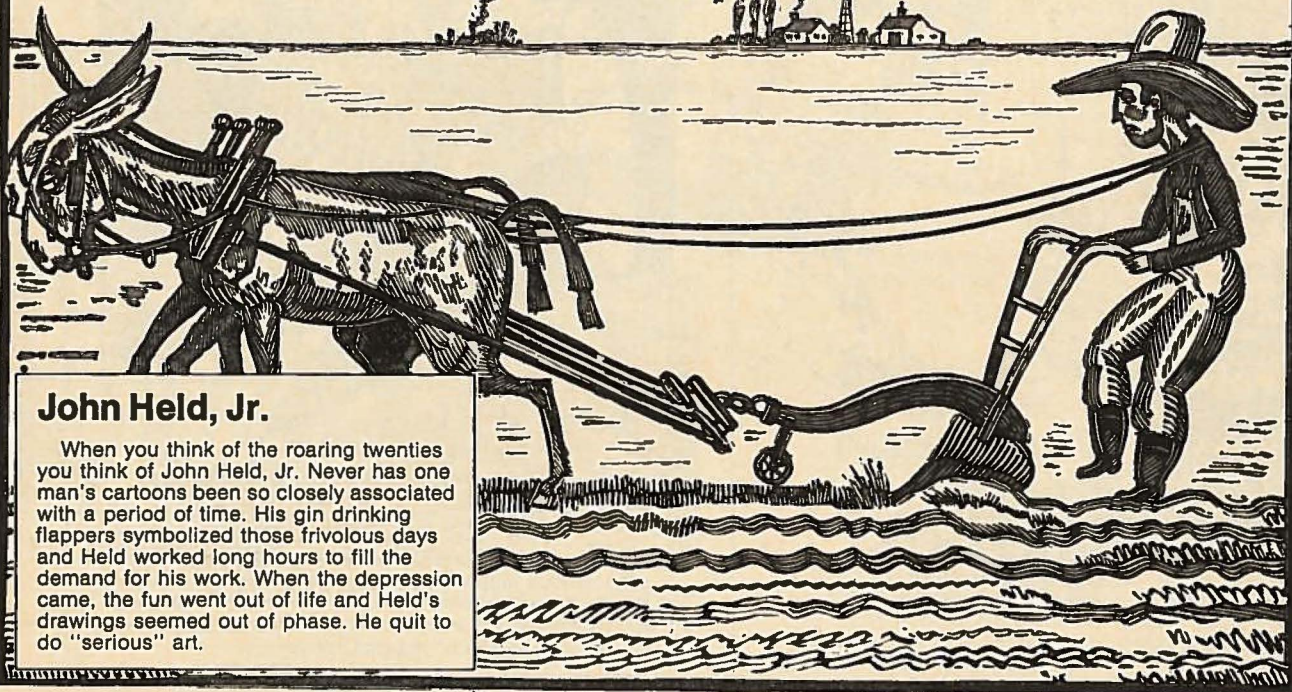
In some minds Peter Arno and the *New Yorker* are synonymous (although the above drawing was made for *Liberty* in 1930). Undoubtedly his talent had much to do with the magazine's success and his forceful style made an indelible imprint on readers' memories.

Saul Steinberg

The first Steinberg cartoons appeared in The *New Yorker* in 1941, mostly satirical anti-Nazi in theme. (The below is from *Liberty*, 1942.) His work now is all abstract, riddles in the form of drawings.

CIVILIZATION'S PROGRESS by John Held, Jr.

John Held, Jr. in Liberty, 1931

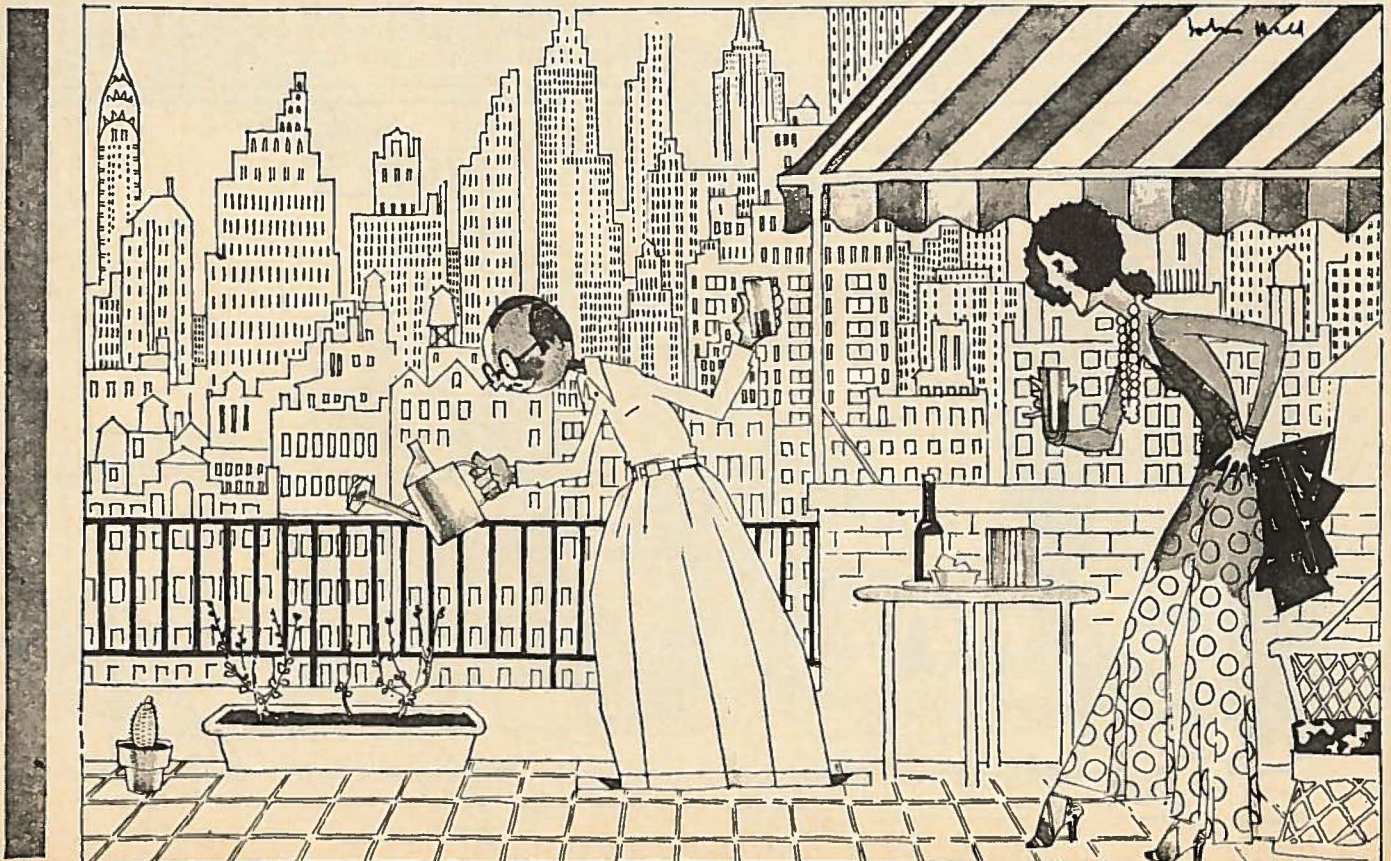


John Held, Jr.

When you think of the roaring twenties you think of John Held, Jr. Never has one man's cartoons been so closely associated with a period of time. His gin drinking flappers symbolized those frivolous days and Held worked long hours to fill the demand for his work. When the depression came, the fun went out of life and Held's drawings seemed out of phase. He quit to do "serious" art.

The Great Outdoors

Plowing the West Forty



The Great Outdoors

The Penthouse Garden